As our readers well know, it is our custom not to notice editorially mere articles of trade, but the advent of the Bell Binder, so invaluable to musical people, and, therefore, of interest to all our readers, as well as to ourselves, induces us to depart from our ordinary course. It is a folio in which music can be bound sheet by sheet, as purchased, until the binder is filled, affording all the advantages of a bound volume with the convenience of ready detachment of any sheet of music when desired without interference with any other piece of music in the binder. The outward appearance is that of an elegant book, no mechanical device being seen, no punching, cutting or pasting of the music being required. The music can be attached so quickly and securely, and the entire manipulation, in fact, is so simple as to suggest stupidity in that it was not invented years ago. We consider that the many so-called binders put on the market are not worthy of even a thought, and we assert that this is the only binder, and is well worthy of being adopted by every lady or gentleman who owns and uses were it only half a dozen sheets of music, and we heartily recommend it to our readers. The Bell Binder Co., at No. 506 Olive street, will upon application forward explanatory circulars and testimonials, to which they are heartily welcome to add these editorial remarks. We wish them every success, and believe their music folio is bound to find its way into every musical home in this country.

CITY NOTES.

Miss Mattie L. Kunkel, the beautiful daughter of Mr. and Mrs. Charles Kunkel, who is attending Forest Park University, was the recipient of a very handsome gold medal, a prize for sewing the best garment. Miss Kunkel is gifted with special talent for painting and not a few of her pictures have been highly praised.

Wesley M. De Voe, the artist, makes a specialty of portraits in pastel, as well as work in oil, crayon, and water color. Mr. De Voe takes a high rank as an artist and his work has received the highest praise.

The Quatrieme Soiree given by Eugenia Williamson, B. E., and her pupils in Elocution and Delsarte Physical culture, at Pickwick Theatre, was one of the rare and enjoyable events of the season. Miss Williamson has long ago proved her abilities as reader and teacher, and a large and cultured audience gathered to be delighted with a programme of unusual merit. The work of the pupils was a credit to Miss Williamson, and her own efforts were received with great enthusiasm.

Miss B. Z. Sobolewski, the vocal teacher, has removed from 3918 Cook ave. to 2928 Washington ave.

Miss Viola Elliot Black. O. B., reader and teacher of elocution, physical and voice culture and piano, has removed from 1728 Washington ave. to 3708 Cook ave. Miss Black is a graduate of one of the leading institutions in this country and has received well-merited praise for her work as teacher. Her terms are quite reasonable.

Jacques Wouters, the oboe soloist, has removed from 1209 to 962 Chouteau ave.

Misses Miller and Schaeffer will give their annual pupils' recital in the fall. The progress made by pupils under the careful training of these two admirable teachers has been surprisingly rapid and thorough.

Miss Minnie Franz, the beautiful and accomplished daughter of Mr. and Mrs. E. D. Franz, of Benton, Mo., was married on the 9th ult. to Mr. Sherman H. Kleinschmidt, at the McCasland ave. Presbyterian church. The happy couple has the well wishes and congratulations of a host of friends.

The dedication of Memorial Church, formerly Bethel, was an occasion of much interest. The musical services, which were under the direction of the organist, Miss Carrie Vollmar, were exceptionally fine and elaborate, a concert being given every night for a week. The singing of Miss Julia Vollmar, soprano, and Mr. Jacoby, tenor, was pronounced a magnificent treat, while the exposition of the fine new pipe organ by Miss Carrie Vollmar was a marked feature of the services.

The Third Historical Soiree Musicale was given at Lafayette Park M. E. Church on the 8th ult. It was very interesting and a most pronounced success. The piano numbers by Mr. Hammerstein were the gems of the programme, and were enthusiastically received.

The Music lovers of Belleville solicited Mr. Emile Karst to give them a special treat, which he did by giving a splendid concert at the Liederkranz Hall there, with Mr. Louis Hammerstein as pianist, Miss Marie Dupont, soprano, Mr. W. M. Porteous, basso, and himself as violinist. The programme was well selected, and rendered in a thoroughly enjoyable manner.

Miss Clara Stubblefield is meeting with gratifying success at the boarding and day school conducted by the Episcopalian Sisterhood of the Good Shepherd, where she has charge of the music department.

Miss Jennie Osborn, a pupil of Miss Nellie Paulding, played with much success at the recent concert given for the benefit of the First Christian Church Library.

Miss Lizzie A. Priest, the pianist and teacher, has been constantly engaged with a large class of pupils. She will spend the summer at Lake View, Mich., visiting the World's Fair, where some of her pupils are engaged to play, before returning.

The Choral Symphony Society with over 100 active members will go to the World's Fair this month to participate in the musical festival.

KEEPING THE VOICE FRESH.

There are a thousand and one precautions necessary to protect a voice and keep it fresh and clear; and the girl who has found she possesses a voice, and has trained it, must not think the hardest part is over. Two words, however, constitute good advice—Be healthy. The road to success for a lyric artist is not one strewn with roses. The first requisite is a good voice, and the necessary training is often very arduous and discouraging. But any one who has the genius of song in her soul will not care for the work.

I practice daily, and never permit my voice to fall into a long ing for that supposed elysium known as innocuous desuetude. A singer, to interpret music divinely, must feel; but those who do not feel when they sing last much longer. Yet the greatest artists—those who make the deepest impression—must be emotional. It is a continual struggle and a continual dissatisfaction with one's self, and a craving to perfect one's self at every performance.

I find, always, there is a point I have forgotten, and which I leave over to do next time. If I had no emotion I would be satisfied with what I do, but, as it is, there is a continual desire to do better. I do not believe in artists who think they are perfect. There is no such thing as being perfect. The true singer—the girl or woman who loves to sing—is always ambitious to do better. This is wise and commendable. But don't overdo. Be true to yourself, and you will not only be true to your voice, but you will ascertain for yourself the art of keeping your vocal powers in their best form.

MINNIE HAUK.

ECCENTRICITIES OF SCHUMANN.

Schumann often was very absent minded, and he had a habit of whistling in company, oblivious of all around him. One evening he was invited to a dinner at the house of his friend, Mme. Henriette Voght, of Leipsic, to meet a number of guests. He arrived very late, after the repast had begun. He bowed hastily to the company, spoke to no one, but hurrying to the piano, began extemporizing. After a while he arose, with an expression of satisfaction on his face, strolled around the room whistling an air, and then rushing to the door, disappeared and was seen no more that evening.

On another occasion he visited his friend Dorn, saluted him, and then took a seat opposite his host but spoke not a word. In vain did Dorn try to engage him in conversation. Schumann listened with amiable attention, smiled, showed interest, but never opened his lips. At last Dorn ceased to speak, and the two friends remained silent for some time, gazing abstractedly at each other. Suddenly Schumann arose, extended his hand to Dorn, and said:

"When I come to Cologne again I will call on you."

"Do so," replied his friend, "and we will have another opportunity of being mute and silent together."

Schumann blushed slightly, then laughed merrily and departed.—*Ex.*

HOW WAGNER COMPOSED.

What use, then, did he make of the piano in composing? The correct answer to this question is given in the following remarks by Praeger, who, during a visit to Zürich in 1856, had an opportunity to see the composer at work on "Siegfried": "He did not seek his ideas at the piano. He went to the piano with his idea already composed, and made the piano his sketch book, wherein he worked and reworked his subject, steadily modeling and remodeling his matter until it assumed the shape he had in his mind." In other words, while Schubert wrote as a fountain produces water, and Beethoven put the results of his persistent reflections on his themes on slips of paper, Wagner used the piano as a sculptor does his clay, to mould his themes into various plastic motives. But that was all, the delicate lace work of the orchestral score was all pure mental work which no physical manipulation at the piano could assist. . . . Wagner *thought out* his operas in orchestral colors: his very *ideas* are often conceived in colors and instrumental combinations which the piano can no more reproduce than it could have suggested them to the composer. There are in music emotional and sensuous ideas, as well as intellectual "themes," and in an opera the former are fully as important as the latter. The magic helmet motive in the "Nibelung's Ring" would lose half its charm if presented in a different orchestral coloring or played on the piano: but that is not a fault of the composer; it is a mark of his superlative genius.

After he had his musical motives satisfactorily arranged in his head, how did he proceed to put them on paper? First he made a sort of skeleton sketch—as painters make preliminary sketches—the ideas being roughly jotted down on a few lines of music paper; and from these the orchestral score was subsequently elaborated.—*Ex.*

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Wagonbrenner & Billig, the book and music binders, have removed their establishment from 323 to 317 Chestnut St., room 20, where they will be pleased to receive further orders.

A. P. Ecker & Bro., the well known opticians, two doors west of Berri's on Olive street, can supply you with anything in the way of opera glasses, field lorgnettes, gold and steel spectacles, eye shades, photo cameras, etc. Those living at a distance can also call on them.

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We take pleasure in calling to the attention of our patrons the well established Jones' Commercial college, 307-309-311 N. Broadway, St. Louis, Mo. This is one of the most successful and thorough colleges in the West. A complete business course may be had, including shorthand, typewriting, telegraph, telemeter and English branches. Students may enter at any time and select such studies as they desire. Information, circulars, etc., will cheerfully be furnished. Address, J. C. Bohmer, principal.

The Western Patent Bureau and Investment Company have taken hold of an improved piano, known as the "Ross Piano Player," which they claim will be of great value to manufacturers. They have a piano on exhibition at their office which must be seen to be appreciated. We have examined it, and take pleasure in endorsing the merits they claim for it.

"I hear that your next-door neighbors have a new organ. Do you know how many stops it has?" "Only about three a day, and those are only for meals."

T. Bahnsen, the piano manufacturer, 1029 Olive street, is turning out some of the finest instruments in the market. The many wanderers, teachers and patrons who have used the Bahnsen piano pronounce it unsurpassed in beauty of tone and touch—in durability and workmanship, and in design and finish. Those contemplating the purchase of a fine instrument should not fail to see the Bahnsen piano at the warerooms, 15-2 Olive street.

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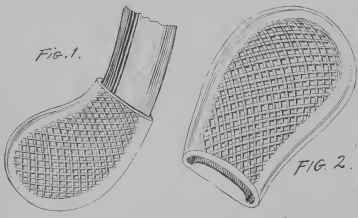

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WITH

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CHORAL SYMPHONY CONCERT.

The last concert of the Choral Symphony Society, given on the 18th ult., was an unqualified success. The principals were Mrs. Corinne Moore-Lawson, soprano, Miss Marie Schwille, alto, Charles Knorr, tenor, and Gwylim Miles, baritone, all of whom did most praiseworthy work. The chorus numbers were well rendered.

The following prospectus for the season 1893–94 has been issued:

The season just closed has been by far the most successful in the history of the Society. At three concerts the hall was so packed that many were unable to attend because no seats could be had, while to a number standing room tickets were sold.

We attribute this very great increase of interest and attendance mainly to the generally pleasing programs, to the very attractive soloists we have brought here, and the excellent work of both chorus and orchestra.

We intend to make the season of 1893-94, if possible, more pleasing, and will present at each concert at least one foreign artist of undoubted ability.

Attendance this season over 20,000.

We will give eight (8) concerts (four Choral and four Symphony) at the following very low prices for season seats:

First, second and third rows, dress circle, per seat, $7.50; cost per seat per concert, 93 cents. Fourth, fifth and sixth rows, dress circle, per seat, $5.00; cost per seat per concert, 62 cents. Entire parquette per seat, $5.00; cost per seat per concert, 62 cents. Balance of dress circle, $4.00; cost per seat per concert, 50 cents. First, second and third rows, balcony, $2.50; cost per seat per concert, 31 cents. Balance of balcony, $2.00; cost per seat, per concert, 25 cents.

We anticipate a large increase in our subscription list for the coming season, and we contemplate establishing the following rules, unless we are disappointed in the number of subscribers obtained:

1. Subscribers for the season of 1893–94 may retain the same seats for subsequent seasons by notifying the Secretary each year that they desire them.

2. We will discontinue night sales of seats, thereby saving considerable expense; hence there is a possibility that you can not attend any of the concerts unless you are a subscriber.

3. We will not issue any pupils' and teachers' rebate or complimentary tickets

We have placed our prices so low (being just half those charged by the Apollo Club of Chicago), that we think they are within the reach of all who appreciate the concerts.

By filling up inclosed postal and mailing at once you will greatly facilitate our efforts in securing the subscription list for the next season's concerts.

Subscriptions payable in November, when seats are selected.

Very respectfully,

A. D. CUNNINGHAM,
Secretary and Treasurer.

421 Olive Street.

WORLD'S FAIR PROGRAMME FOR JUNE.

June 7, 8 and 9—Festival by representative choral societies of the Eastern States, three concerts in Festival Hall: massed chorus of 2,000, orchestra of 200, organ and eminent soloists.

June 7—Cantata, "Festo Ascensionis Christi," Bach: "Israel in Egypt," selections. Handel

June 8—"Elijah," Mendelssohn.

June 9—"Hallelujah," cantata, opus 50, A. Becker: "Moses," selection, Rubinstein; Vorspiel, quintet and chorus from Act III. "Die Meistersinger," Wagner.

June 9, Friday—Orchestral concert, Music Hall, Schumann programme. (Schumann, born June 8, 1810.)

June 12, Monday—Max Bendix String Quartet. Recital Hall.

June 13, Tuesday—Max Bendix String Quartet. Recital Hall.

June 14, Wednesday—Handel's "The Messiah," by Chicago Apollo Club. Festival Hall.

June 16, Friday—Bach's "St Matthew's Passion," by Chicago Apollo Club. Festival Hall.

June 19, Monday—Indianapolis Festival Association: conductor, F. X. Arens; and Cleveland Vocal Society; conductor, Alfred Arthur. Music Hall.

June 20, Tuesday—Concert by St. Paul and Minneapolis Choral Associations; S. A. Baldwin, conductor. Music Hall.

June 21, Wednesday, June 22, Thursday—Festival by first section of representative choral societies of the Western States.

June 23, Friday—Three concerts in Festival Hall; massed chorus of 1,500, orchestra of 200, organ and eminent soloists. Programme June 21, "Utrecht Jubilate," Handel; "Saint Paul," first part, Mendelssohn.

June 22—"A Stronghold Sure," (Bach); selections from "Lohengrin," Wagner.

June 23—"Judas Maccabæus," selections, Handel; "Requiem Mass," selections, Berlioz.

June 24, Saturday—Performance in Music Hall of Brahm's "A German Requiem." by Cincinnati Festival Association chorus. Conductor, Theodore Thomas.

June 21, Wednesday, June 22, Thursday—Session of representatives, Women Amateur Musical Clubs. Music Hall.

June 27, Tuesday—Concert by Arion Society of Brooklyn, N. Y.; Arthur Classen, Conductor. Music Hall.

June 28, Wednesday—Handel's "The Messiah," by Chicago Apollo Club. Festival Hall.

June 30, Friday—Bach's "St. Matthew's Passion," by Chicago Apollo Club. Festival Hall.

MRS. CORINNE MOORE-LAWSON.

MUSICAL GRADUATES.

The Annual Concerts of the Beethoven Conservatory of Music Pupils.

The three annual concerts of the Beethoven Conservatory of Music took place on Monday evening, Wednesday matinee and Wednesday evening, at the Entertainment Hall, Exposition Building. The spacious hall was crowded to excess with a brilliant music-loving audience on each occasion, and these audiences listened to three of the best scholar concerts ever heard in St. Louis. The rendition of the three programmes, comprising the most artistic and difficult compositions, gave evidence sufficient that the Beethoven Conservatory is one of the best music schools in the country. Among those who distinguished themselves particularly and received the heartiest approval of the audience, who on some occasions evinced their pleasure by repeated recalls, were: Misses M. Miller, D. Weisel, J. Fitzporter, M. Sutter, B. Maguire, G. May, J. Mahler, L. Salter, K. L. Wetmore, M. Sausenthaler, B. Frey, H. Thorell, R. Zick, M. Garesche, G. Yaeger, St. Manheimer, E. Renzilhausen, H. Ross, R. Collins, A. Eversole, N. Miller, E. Donnell, Mrs. M. Allen Parcell, A. Anheuser, E. Eizeman, A. Barlewort, A. Miller, E. Lynds, S. McCully, M. Pirscher, B. Scharff, O. Wand, L. Niel, D. Dowzer, E. Kirkland, A. Brandt, A. A. Cone, Mrs. D. Mayberg, and Masters B. Maginn, Chas. A. Cole, P. Tietjens, C. Tholl.

Diplomas were given to the following graduates: Misses Alice Brant, Kate Coleman, Ollie Wand, Ida Mahler, Gertrude May, Ella Kirkland, Dollie Dowzer, Effie O'Bannon, Sophie Dandurand, Julia Fitzporter, Anna Mueller, Luella Holland, Amelia Barlewort, Sallie McCully, Evelyn Eiseman, Stella Manheimer, Alice Anheuser, Nannie Miller, Annie Eversole, Georgia Yaeger, Ruth Collins, and Master Carl Tholl; and gold medals to the following post-graduates: Misses Anna Unger, E. Renziehausen, Kate Avery, Bessie King, Marie Garesche, Meta Bressler, Emma Lynds, Annie Schnell, Doris Weisel, K. L. Wetmore, Lydia Gnether, Minnie Sutter, Emma Donnell, A. A. Cone, M. M. Pircher, Helen Ross, N. A Parcell, Rose Duperries, Marie Brockhausen and Master Bertram Maginn

Some of the scholars gave renditions which were remarkable for amateur performers.

NEW YORK SYMPHONY ORCHESTRA.

The two concerts given at grand Music Hall on the 15th ult. by the famous New York Symphony Orchestra, Walter Damrosch, conductor, were two of the greatest treats afforded St. Louis this season. The concerts were under the able direction of Morris Reno, and to him and the capable business manager, John J. Nolan, are due in a large measure the success of the concerts here. We would like to hear more of this excellent organization, and trust the dates for the next visit will not be too far away. Messrs. Bollman Brothers deserve no small credit for the manner in which they conducted the sale of tickets, etc.

BOLLMAN'S POPULAR CONCERT.

The third popular Sunday Concert given by Bollman Brothers was a fitting close to the series, and presented a well varied and interesting programme. Among the soloists was Mr. Geo. Vieh, the pianist, who has established himself as a prime favorite. Though inadequately supported by the orchestra, he gave a magnificent rendition to the E flat concerto by Liszt, and was warmly applauded. The work of Messrs L. Broeckaert, flutist, and W. M. Porteous, basso, was thoroughly artistic, and quite a treat to the audience. Mr. A. I. Epstein's accompaniment work was, as usual, eminently artistic. The Bollman Concerts have proven a success, and their resumption next season will be hailed with delight by lovers of music.

ROBYN'S "JACINTA."

One of the principal events of the season will be the production at the Grand Opera House of Robyn's new opera, "Jacinta," or "The Maid of Manzanillo." The libretto is by Wm. H. Lepere and is said to be his best work. Mr. Robyn's ability as a composer is well known, and there is no doubt but the opera will win its way to a high place among the successful operas of the day. Our going to press before the production of the opera delays a notice.

In Mascagni's "Rantzau" there is an intermezzo in which in forty-nine bars the *tempo* is changed no less than seven times. The Viennese critics do not think that Mascagni holds his own in the "Rantzau."

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price $1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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It is said that, as director of the Grand Opera and the Philharmonic Society of Vienna, Herr Richter has an income of only about $3,500, and there was great consternation that he should decline the much more liberal offers from Boston. On the other hand, he would in time be entitled to a pension if he fulfilled his engagements in America. There seems, however, to be a certain mystery about this Boston business, and perhaps Herr Richter may yet be induced to reconsider his latest decision. So far no one has been appointed to occupy the position for which he was wanted, although the name of Felix Mottl, of Carlsruhe, has been mentioned. This Mottl is chiefly noted as a Wagnerian conductor, and is prominent in the Bayreuth performances. Richter, however, stands on a higher plane as a musician. He is now about fifty years of age, of a stately and dignified bearing, wearing a long, flowing beard.

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Patrons will please remember that all pieces appearing in the Review are direct from the original sheet music plates, and are published also in separate sheet music form. They can be had of any music dealers, or direct of the publishers, Kunkel Brothers, 612 Olive street.

Wm. Armstrong, the teacher and composer, is doing admirable work at Shurtleff college, Upper Alton, where he has charge of nearly one hundred pupils in music. The greatest interest is manifested in the concerts and organ recitals which are frequently given for the advancement of the pupils.

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White Goods Store.	Art Embroidery Store.	Upholstery Store.
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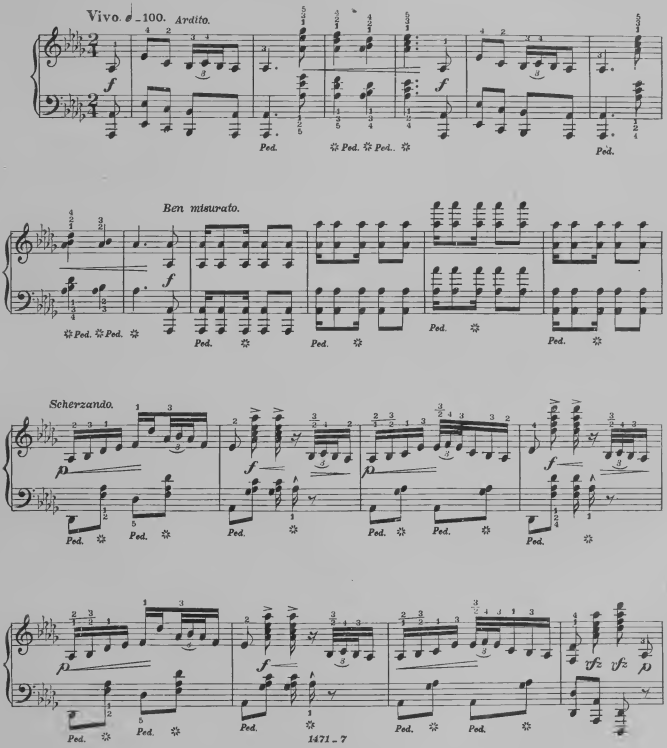
CAPRICE de CONCERT.

No I.

John W. Boone.



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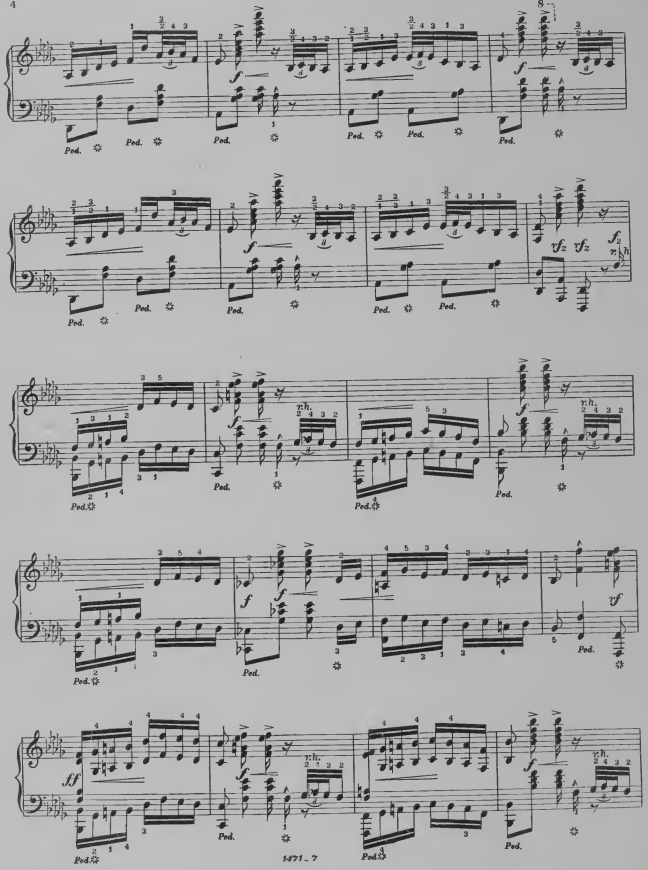
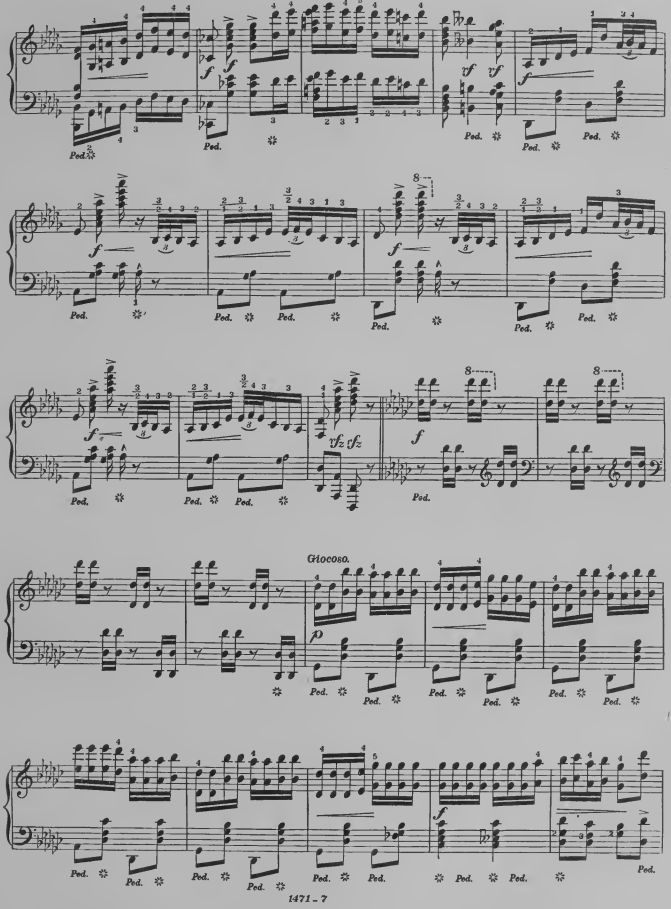
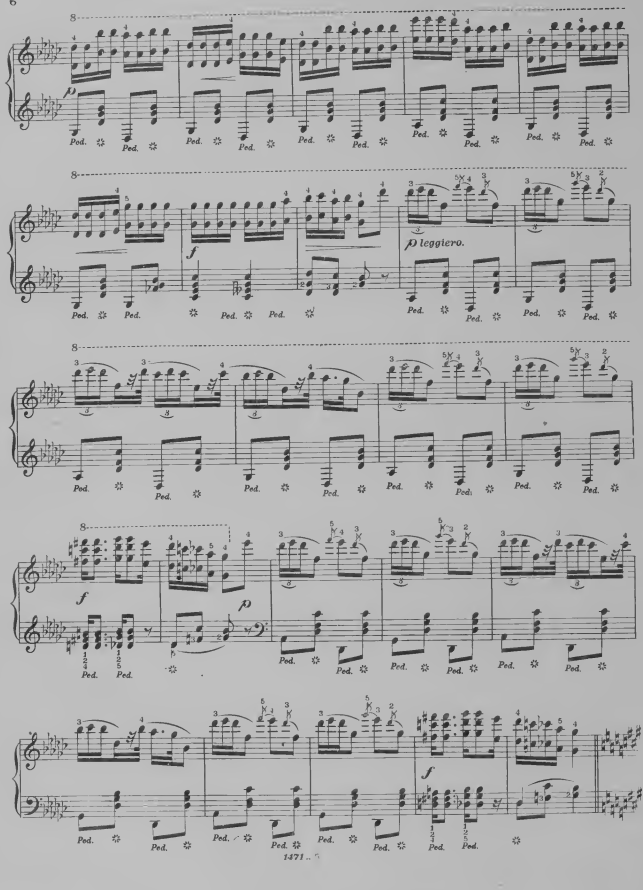
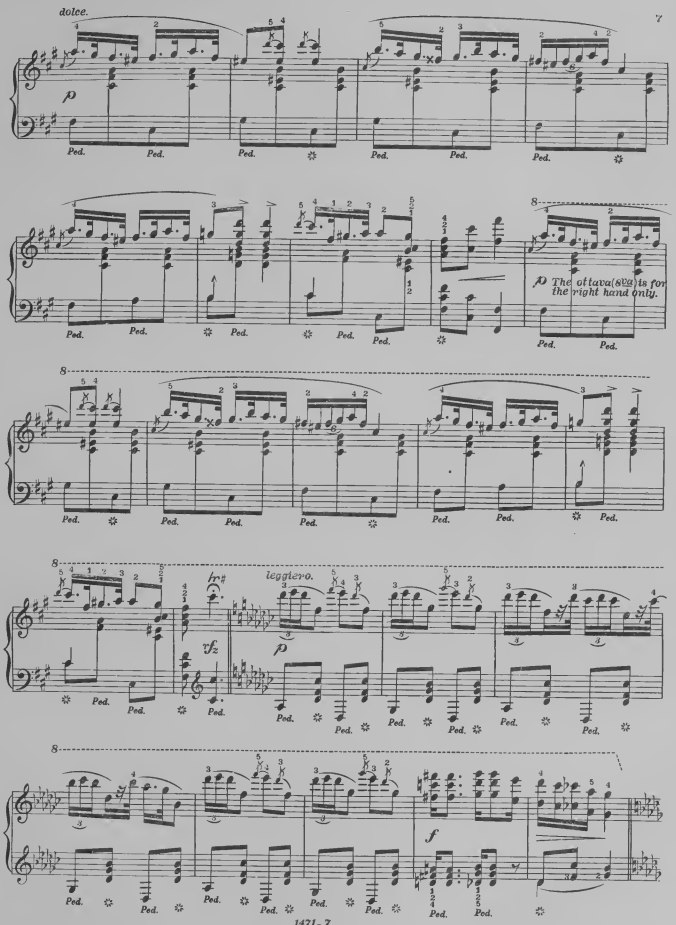
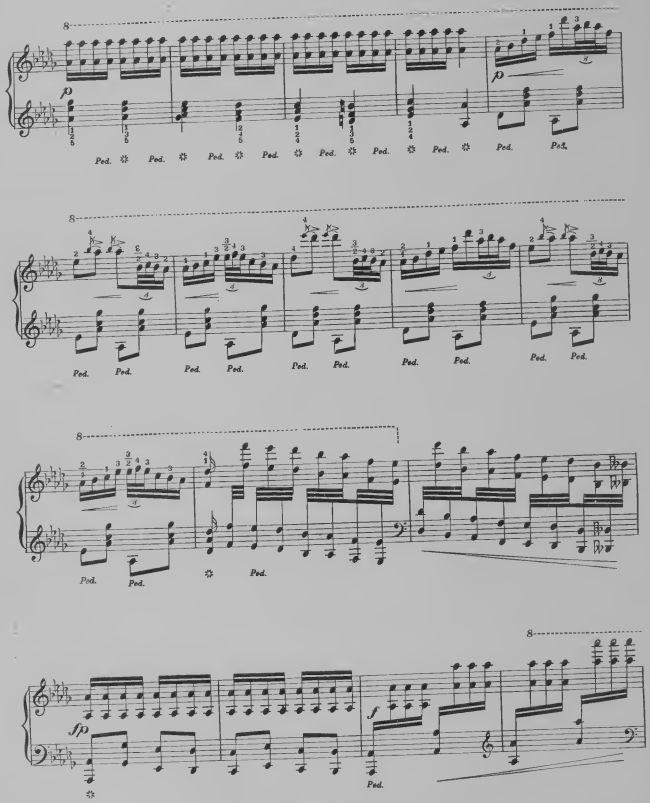
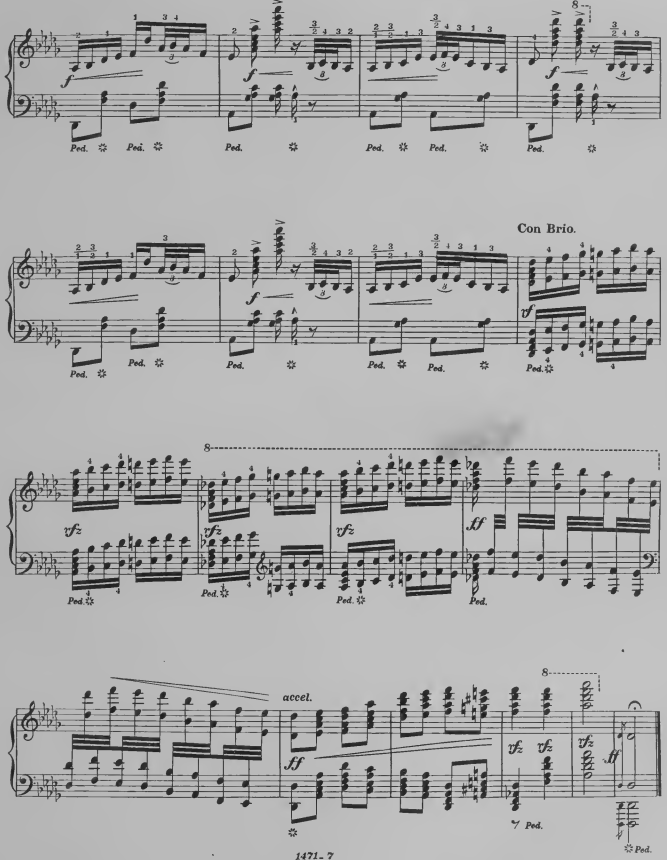



Giocoso.


p
Ped.
f
p leggiero.


dolce.
p
Ped.
p The ottava (8va) is for the right hand only.
leggiero.
tr#
rfz
f

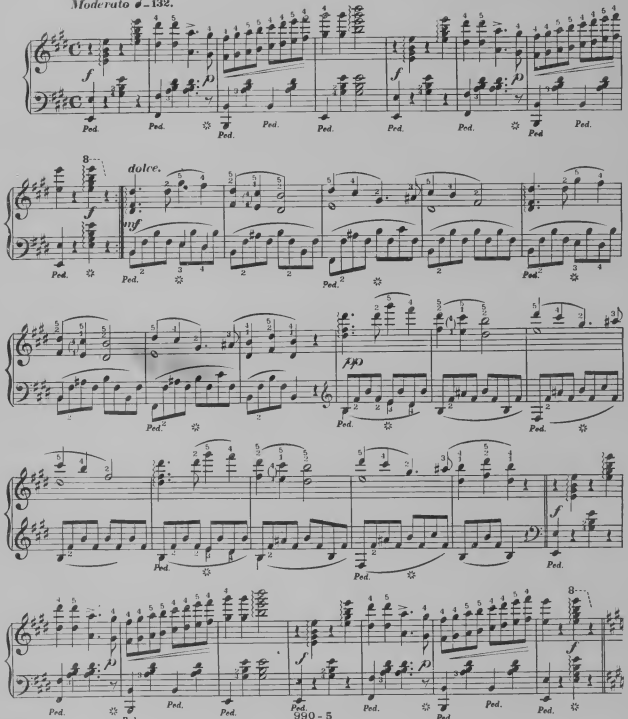

8
p
Ped.
8
Ped.
8
Ped.
8
fp
f
Ped.


Con Brio.
accel.

LOVE'S TOKEN.

CAPRICE.

E. M. Drysdale.



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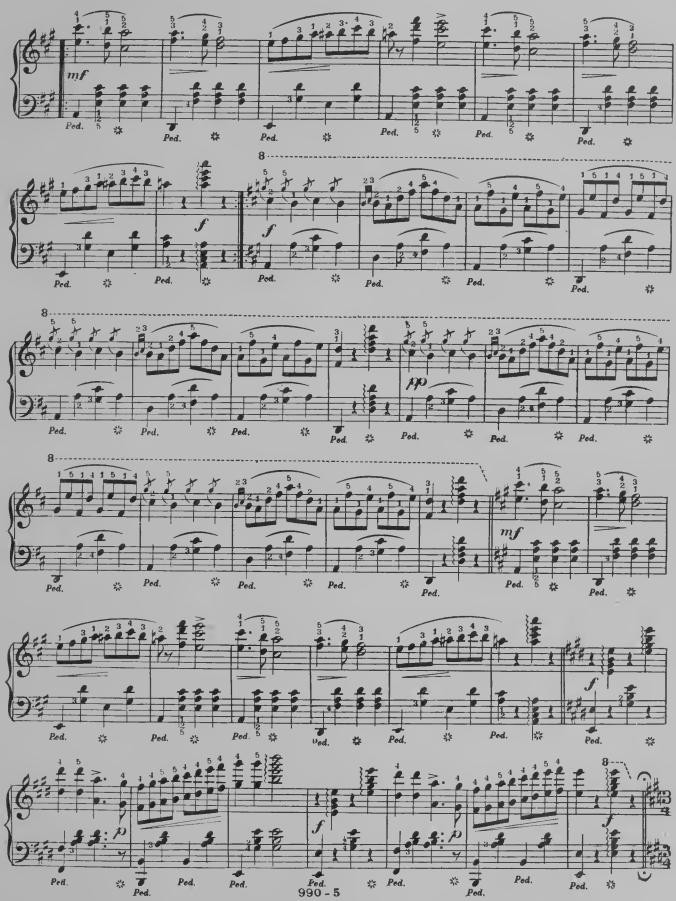
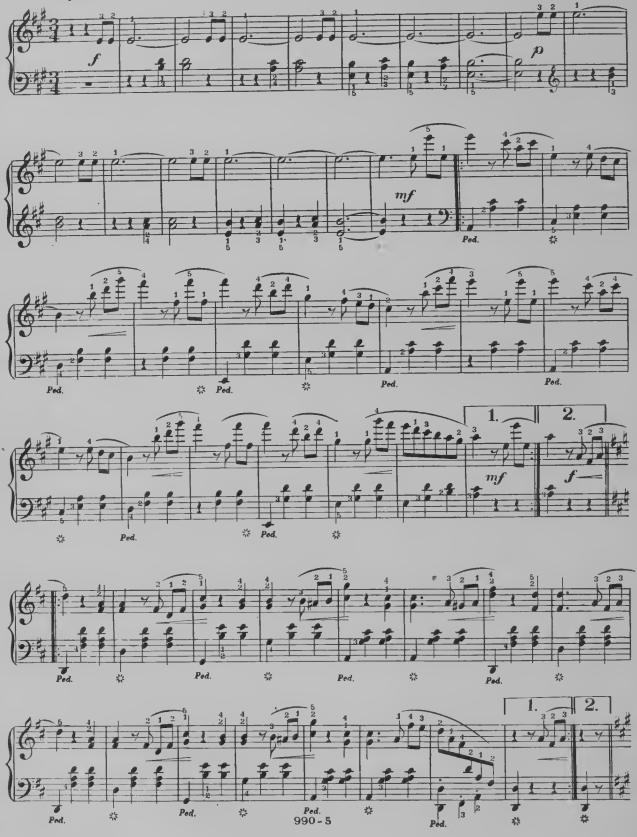
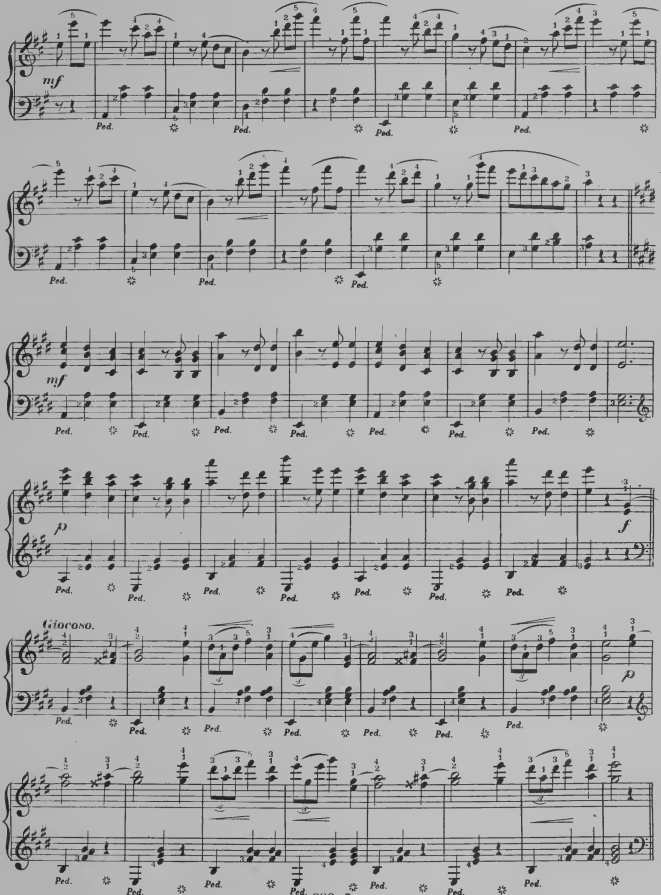
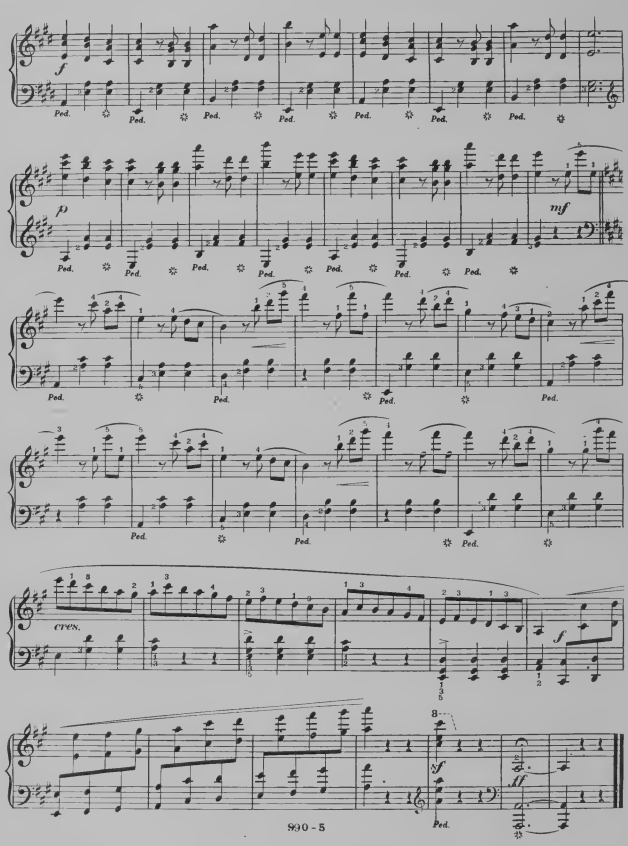

mf
Ped.
f
pp
8


Tempo di Vulse ♩.=80.
f
p
mf
Ped.
1.
2.
f
990 - 5


mf
Ped.
mf
p
f
Giocoso.
p

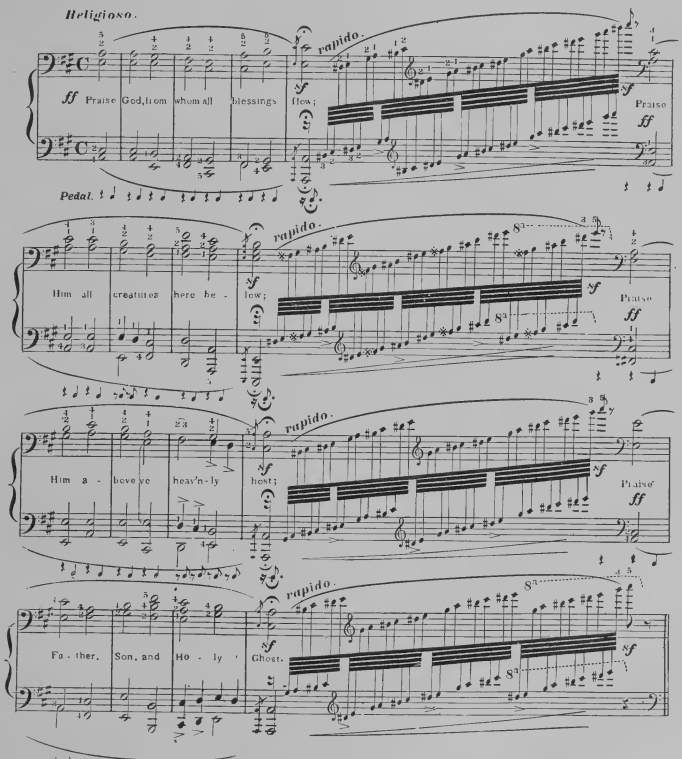

f
Ped.
p
mf
cresc.
sf
ff

To Mrs. Henrietta Kitchell.

OLD HUNDRED.

Paraphrase de Concert.

JULIA RIVE-KING.



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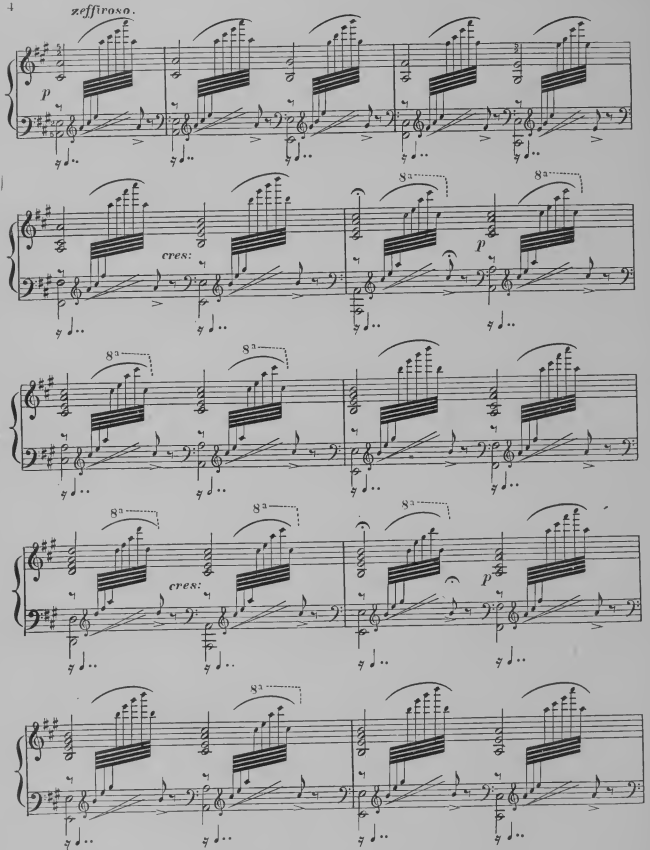
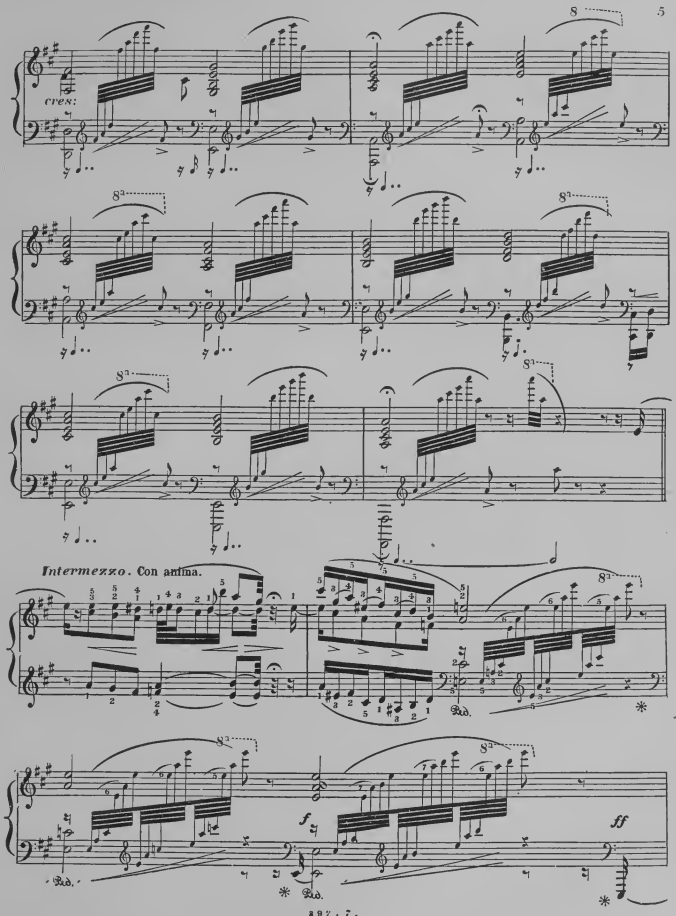
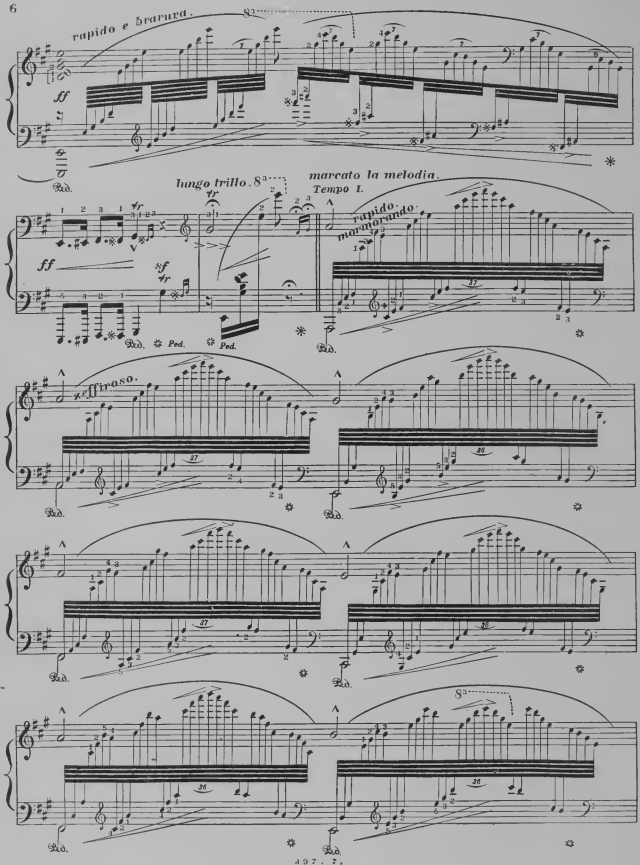
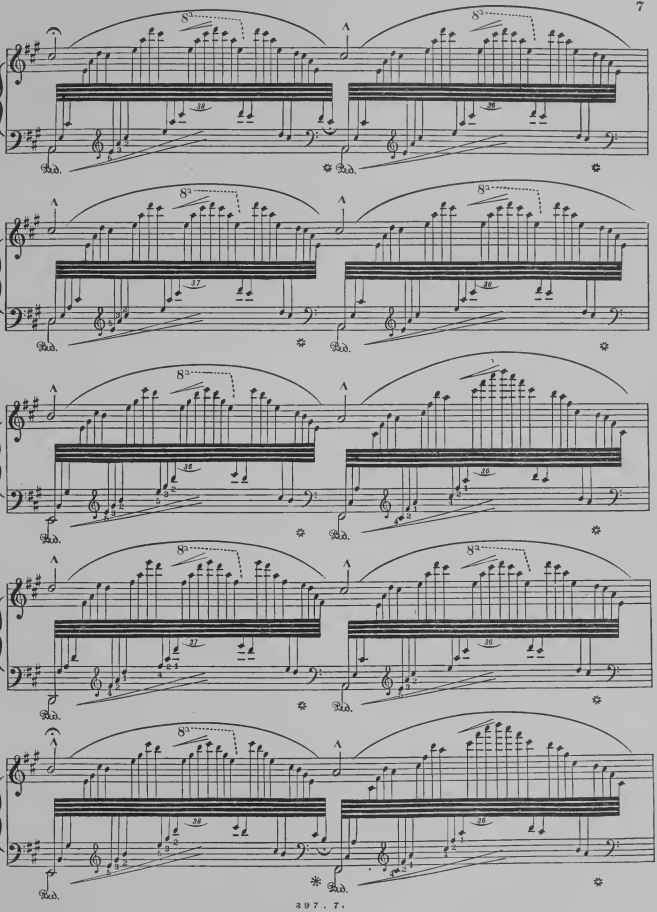
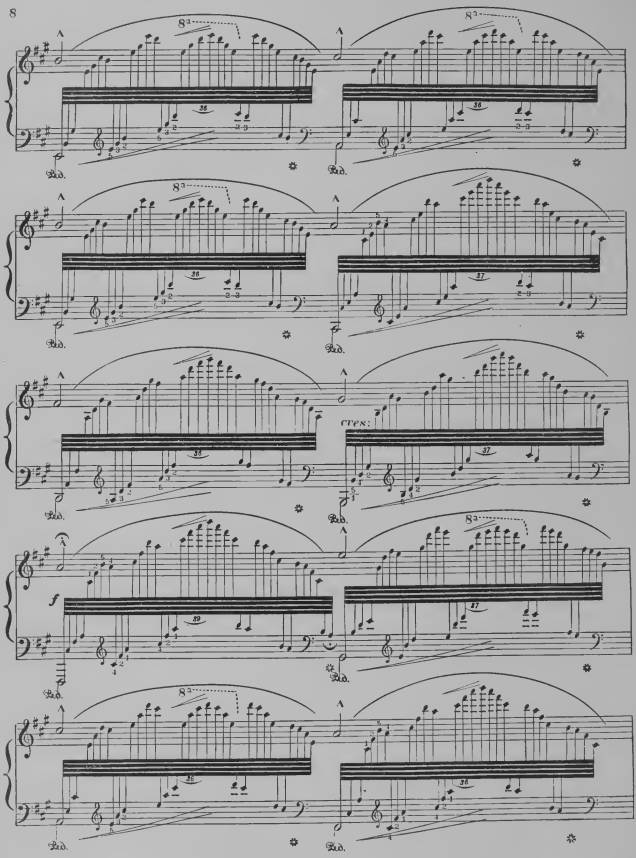
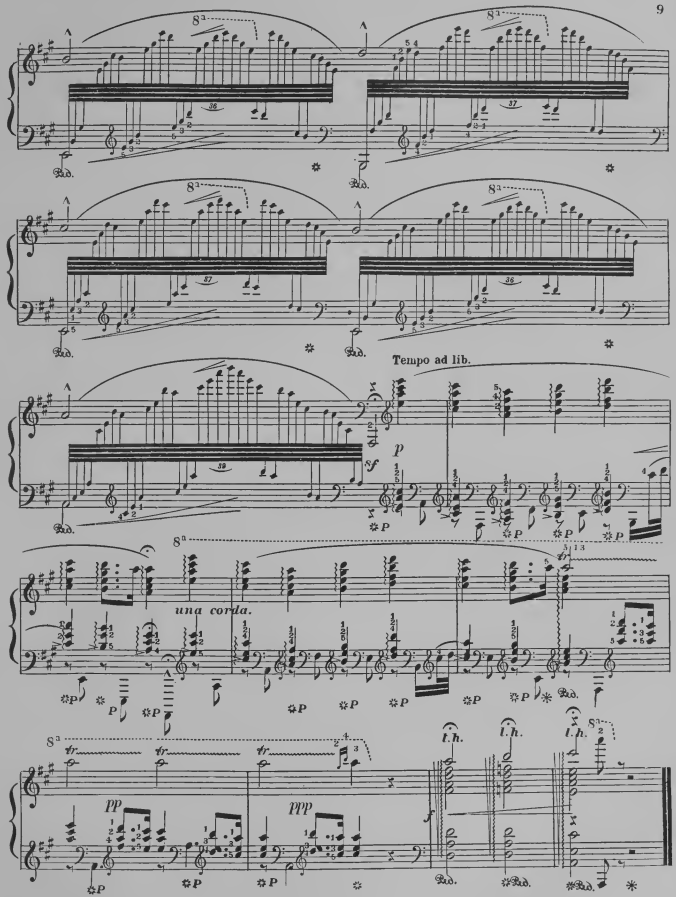

zeffiroso.
p
cres:
8a
p
cres:


cres:
Intermezzo. Con anima.
Ped.
f
ff


rapido e bravura.
8a
ff
Ped.
lungo trillo. 8a
marcato la melodia.
Tempo I.
rapido.
mormorando.
sf
Ped.
zeffiroso.
8a




8va
Ped.
cres:
f

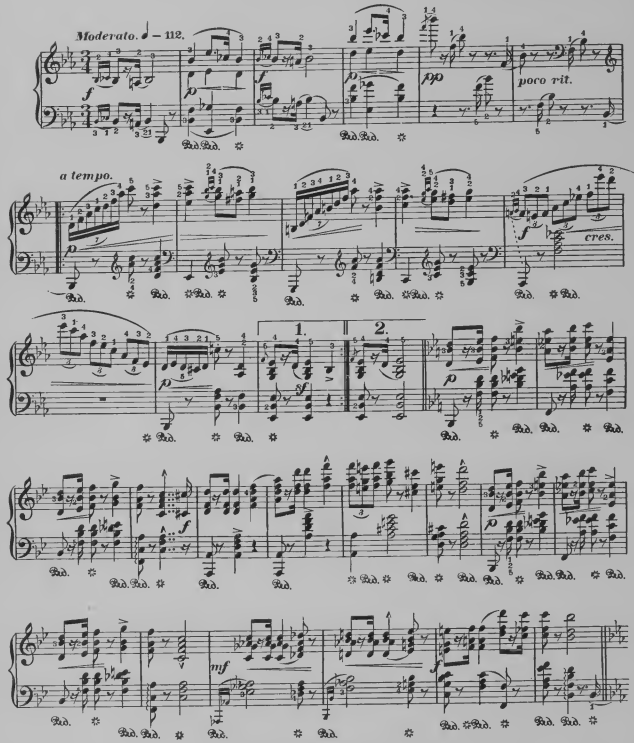

Tempo ad lib.
una corda.
t.h.
t.h.
t.h.

SOUVENIR DE VARSOVIE.

(RECOLLECTIONS OF WARSAW.)

MAZURKA.

J. Schulhoff Op. 30.



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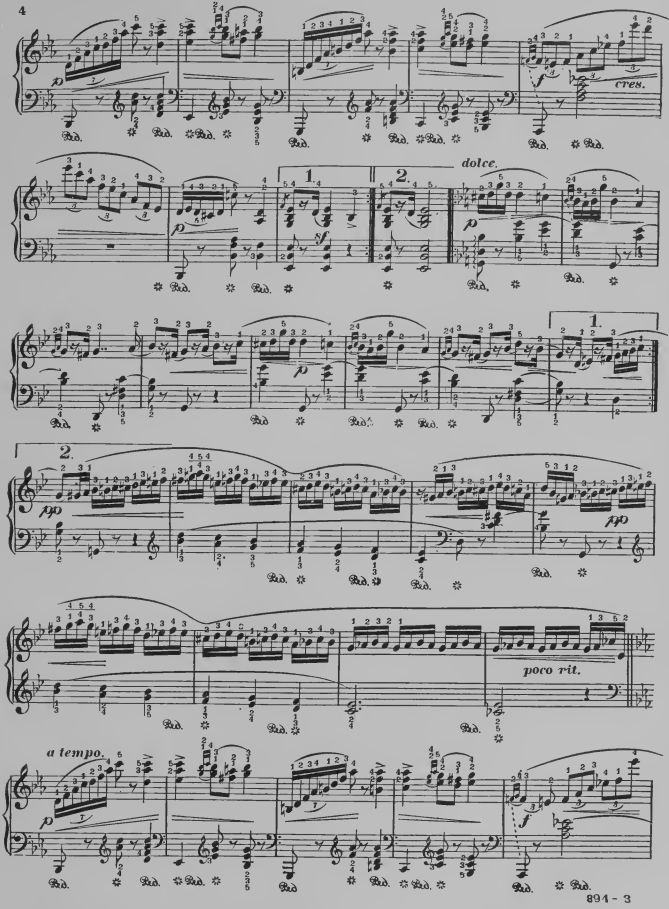
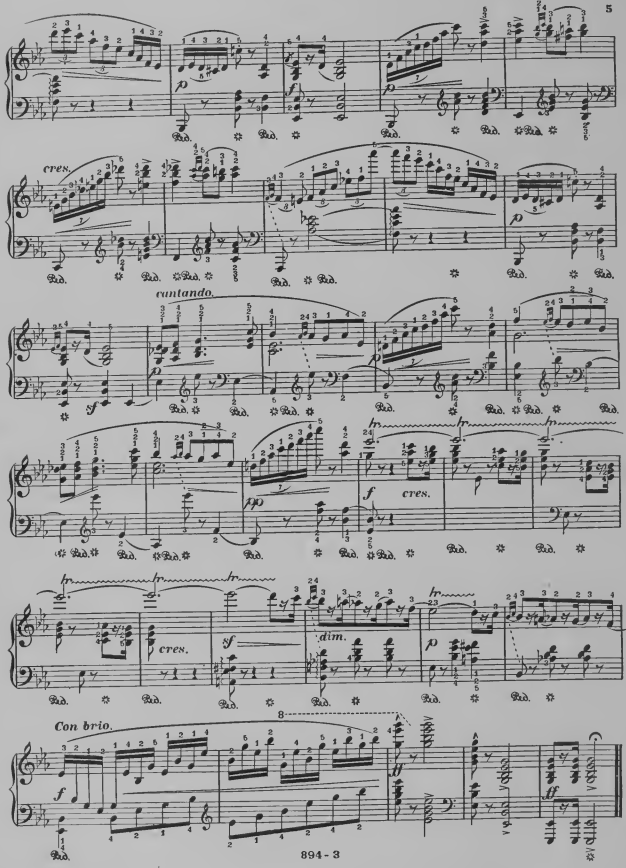

cres.
dolce.
poco rit.
a tempo.


cres.
cantando.
cres.
dim.
Con brio.

SOUVENIR DE KIEFF.

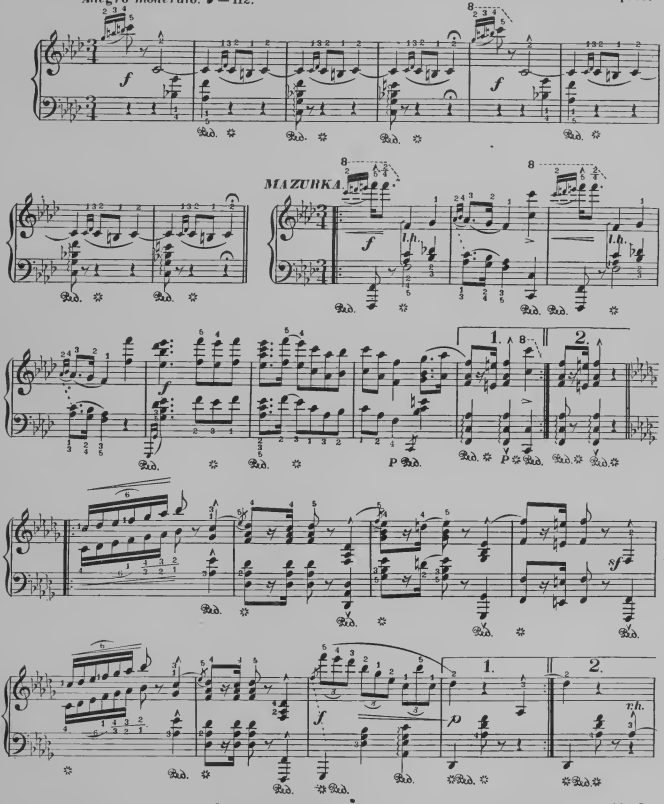
(*RECOLLECTIONS OF KIEFF*)

MAZURKA.

Introduction.

Allegro moderato. ♩ = 112.

Jules Schulhoff. Op. 39.



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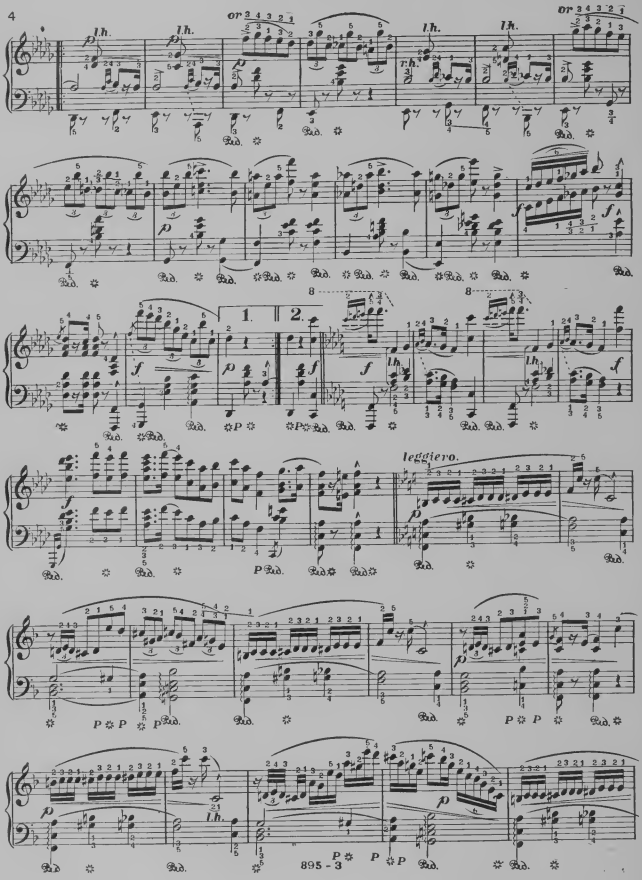
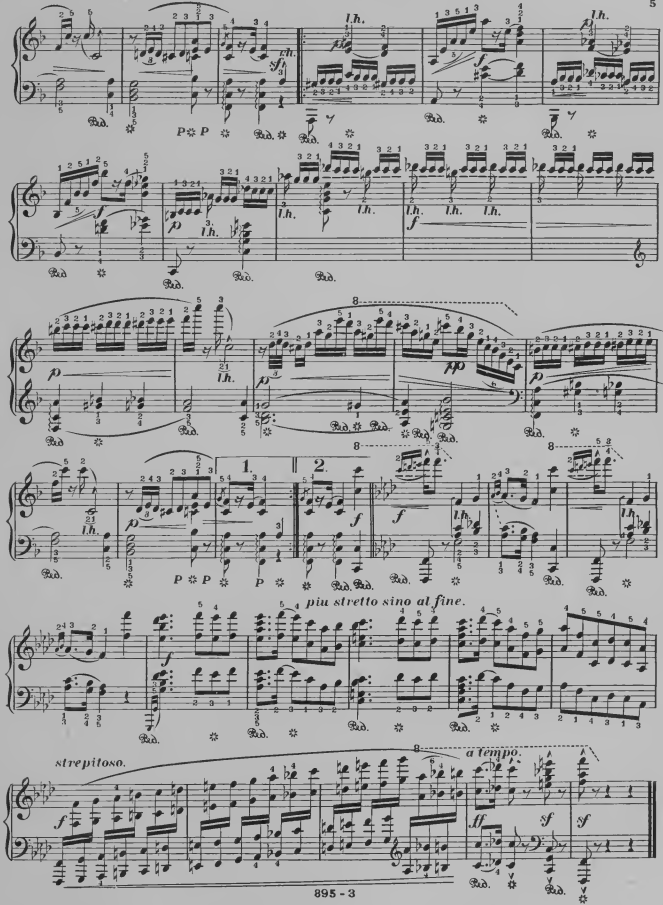

l.h.
or
r.h.
1.
2.
leggiero.


piu stretto sino al fine.
strepitoso.
a tempo.

LE REVEIL D'AMOUR.

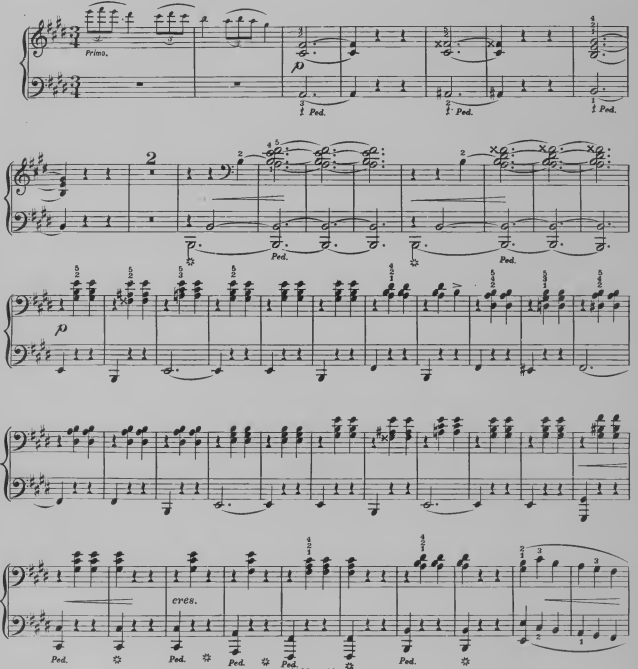
(LOVES AWAKENING.)

Valse de Concert.

Secondo.

Moritz Moszkowski

Tempo di Valse. ♩. = 80.



1461 - 14

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LE REVEIL D'AMOUR.

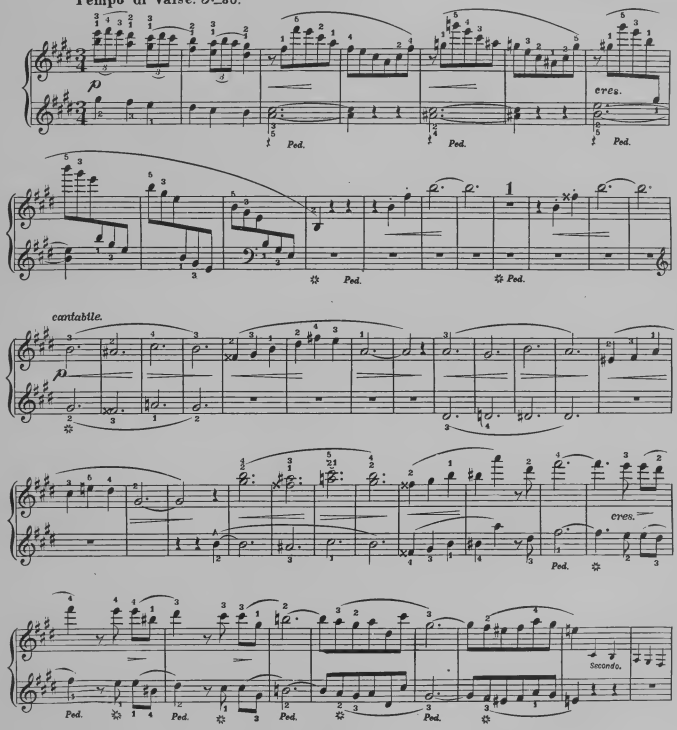
(LOVES AWAKENING.)

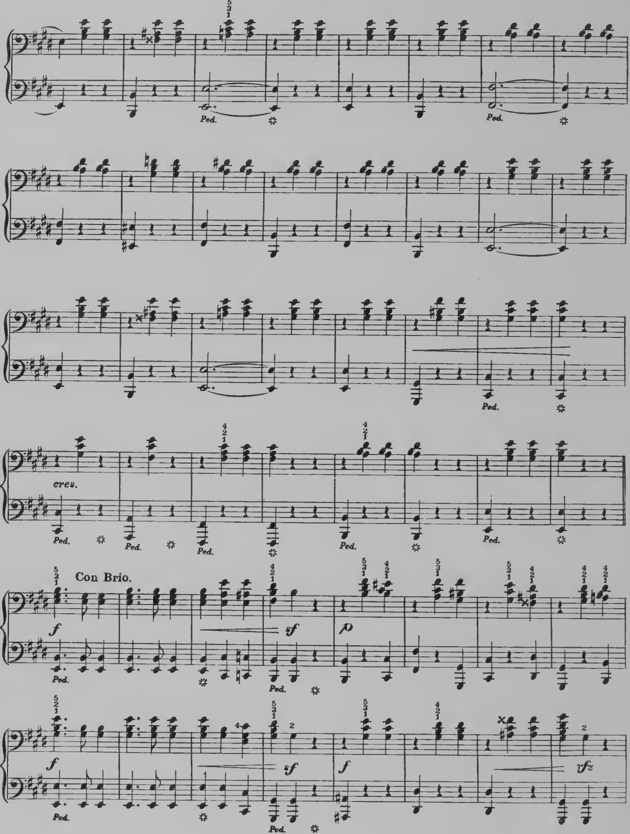
Valse de Concert.

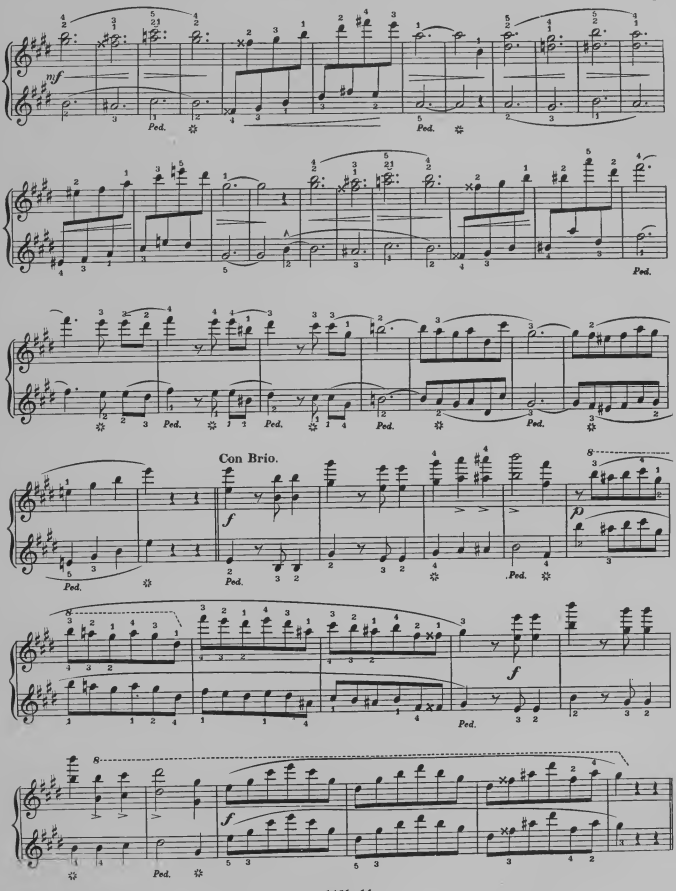
Tempo di Valse. ♩=80.

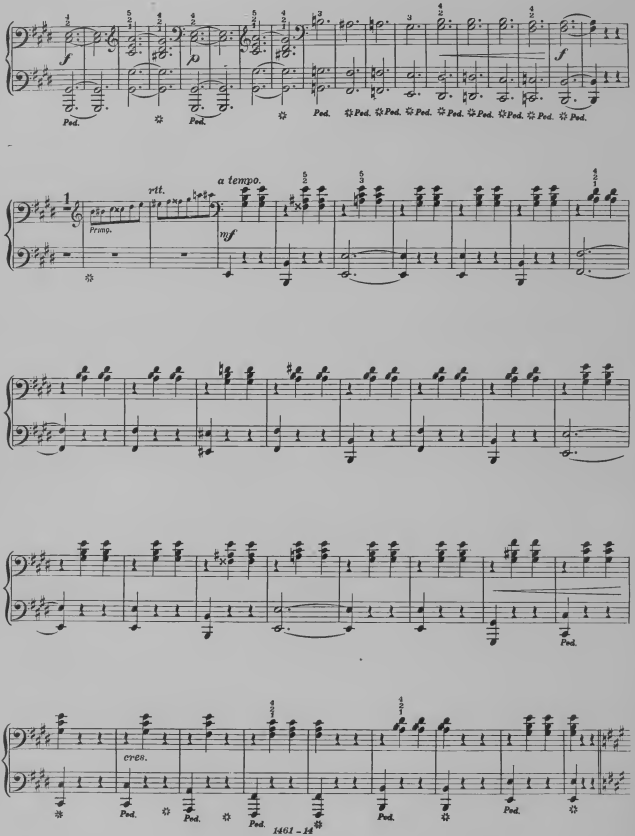
Primo.

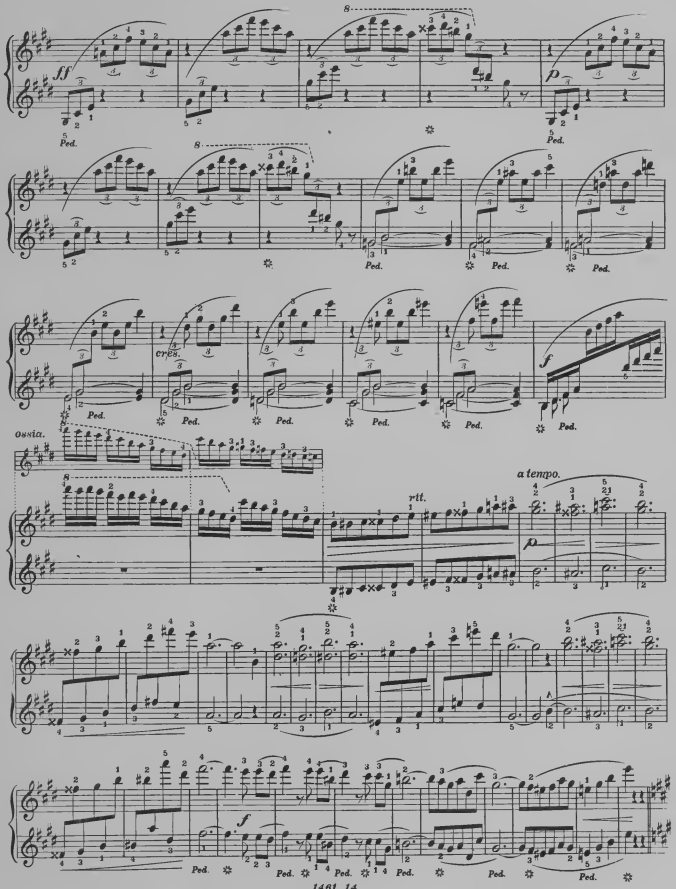
Moritz Moszkowski.

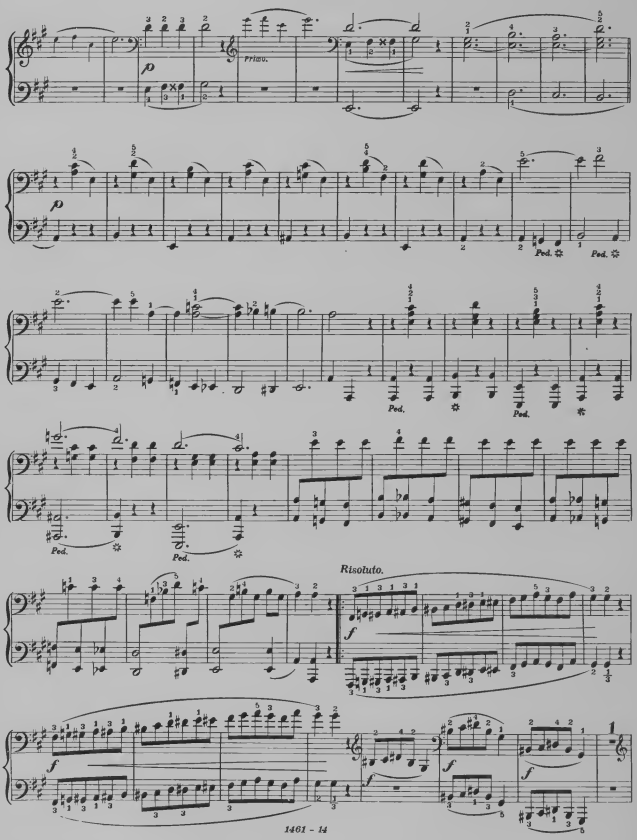


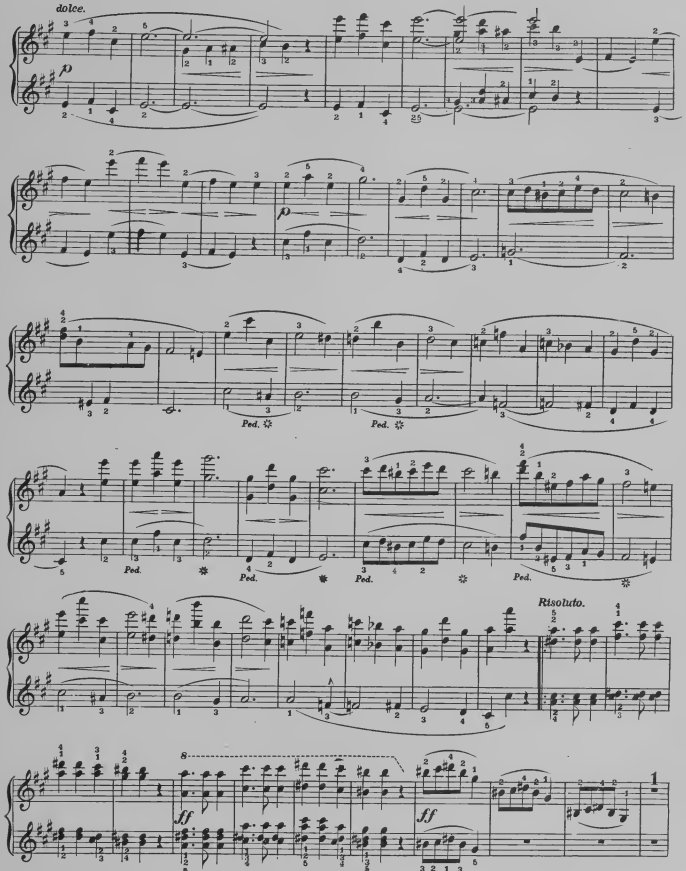

Ped.
cres.
Con Brio.
f
sf
p
sfz

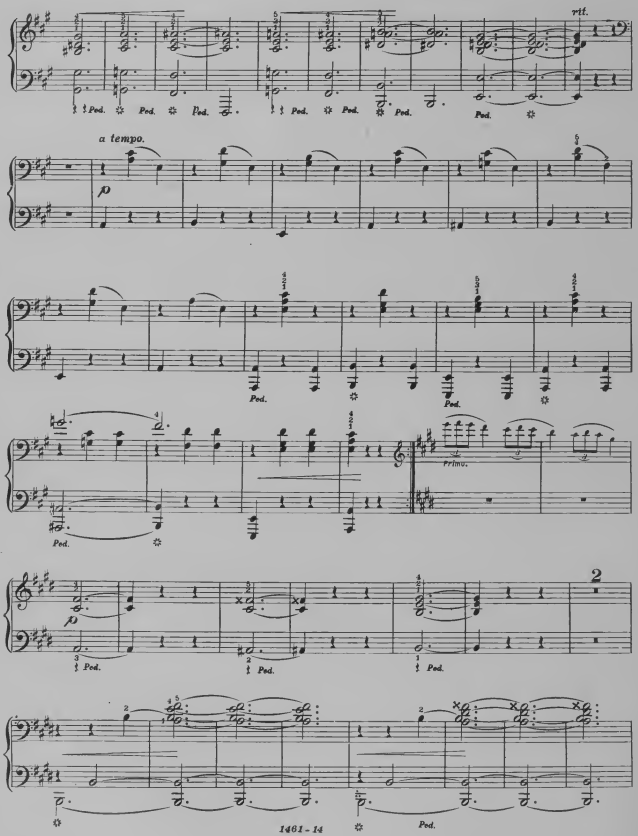

mf
Ped.
Con Brio.
f
p

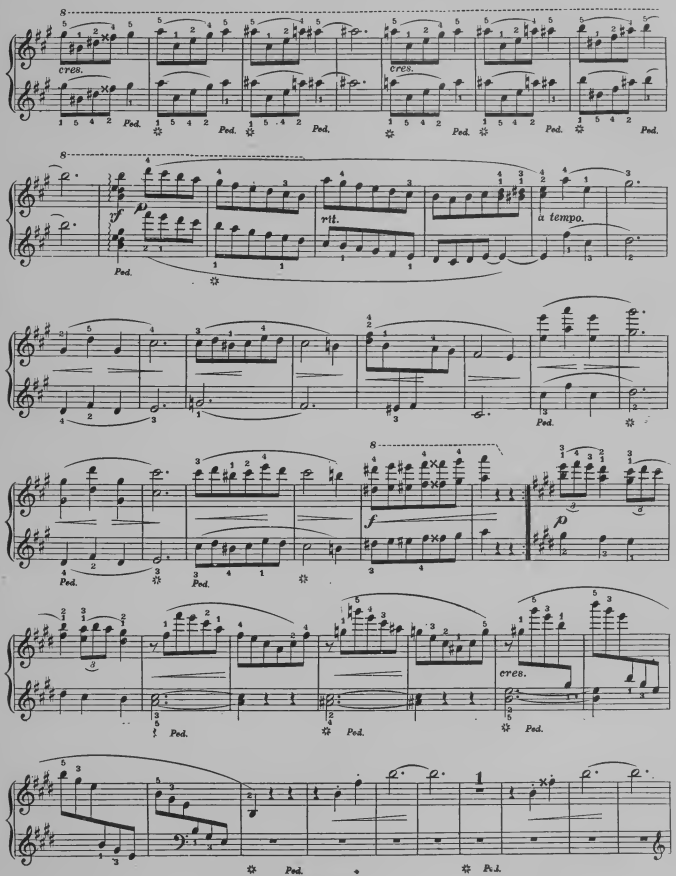

Ped.
Ped.
Ped.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
f
p
f
rtt.
a tempo.
Primo.
mf
cres.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

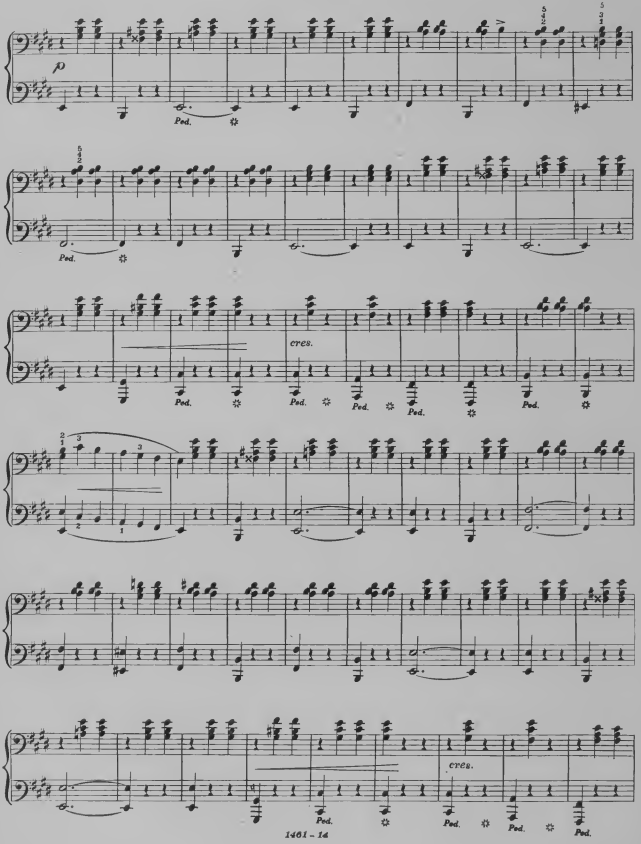

ff
p
Ped.
cres.
f
ossia.
a tempo.
rit.

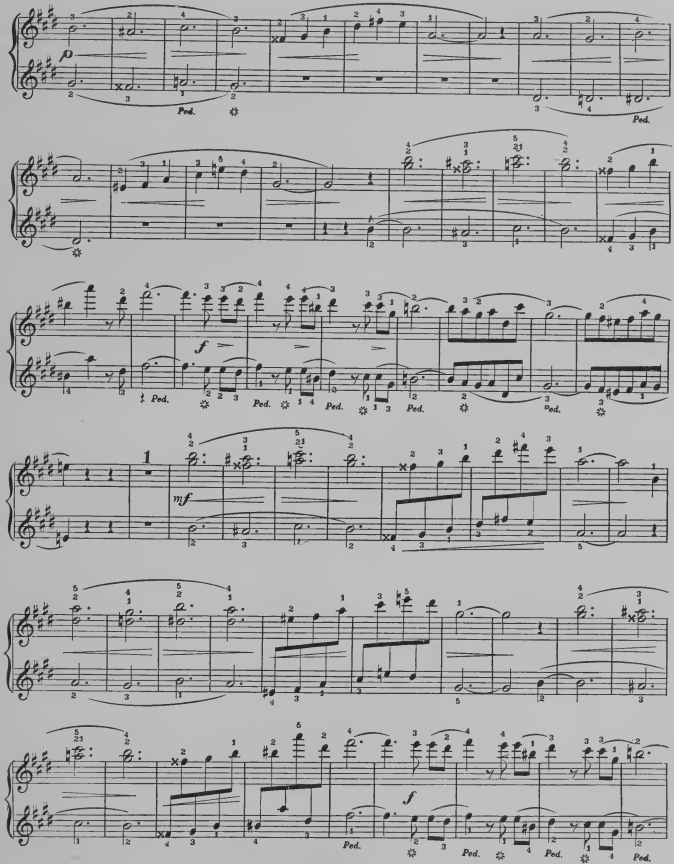

Prim.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Risoluto.
f
f
f
f

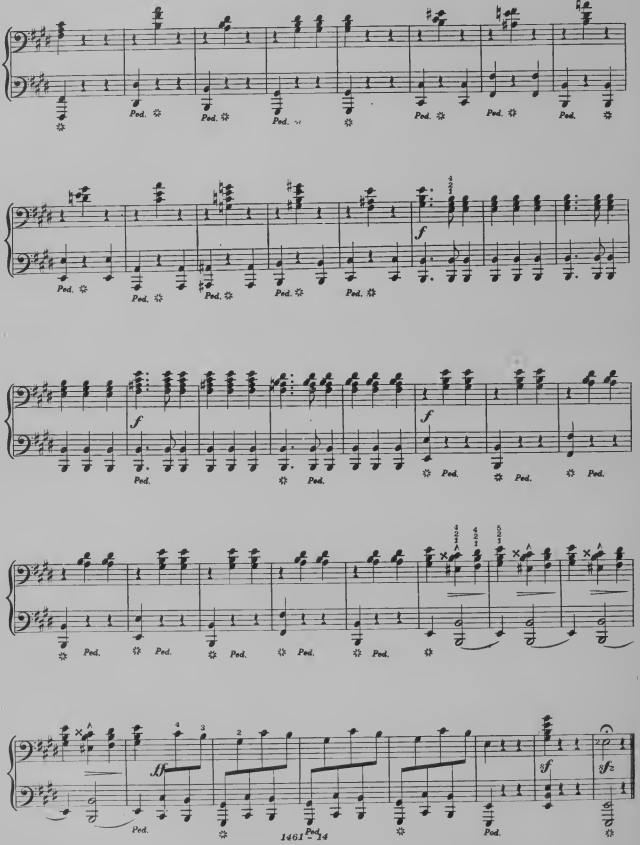

dolce.
Ped.
Ped.
Ped.
Ped.
Ped.
Risoluto.
ff
ff

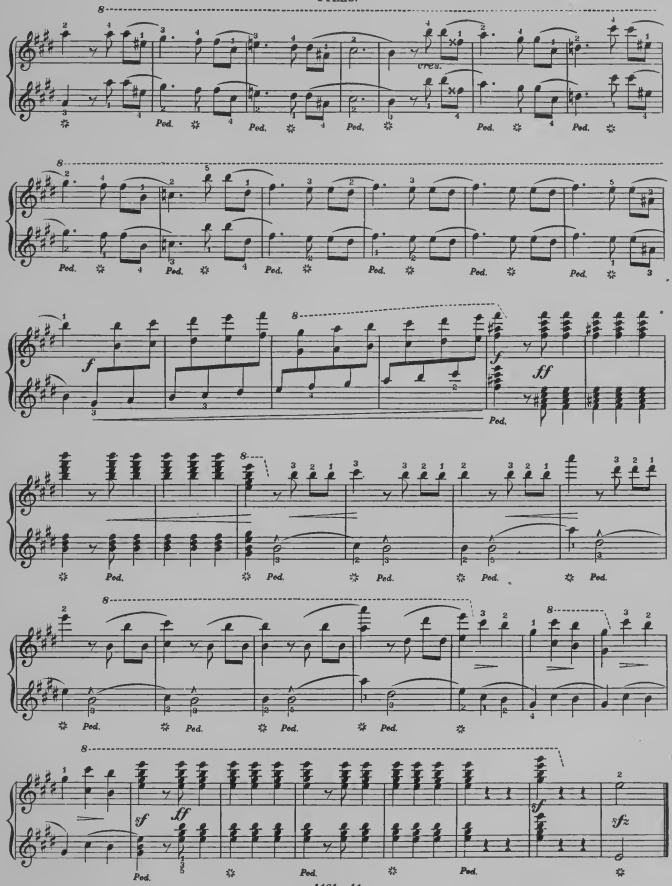

rit.
Ped.
a tempo.
p
Primo.
2
1461 - 14


cres.
Ped.
rit.
a tempo.
f
p


p
Ped.
cres.
Ped.
cres.
Ped.

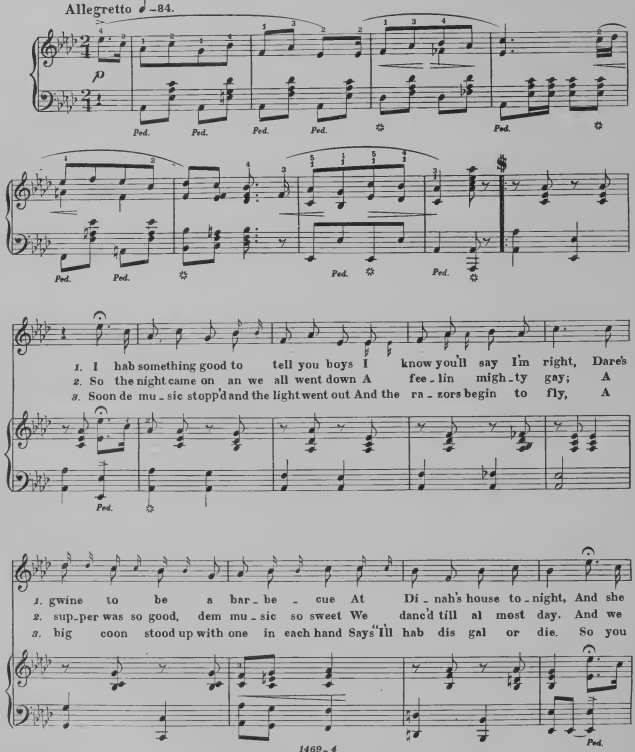

Ped.
Ped.
f
Ped.
Ped.
Ped.
Ped.
mf
f
Ped.
Ped.
Ped.
Ped.


Ped.
f
sf
sfz


cresc.
Ped.
f
ff
sf
sfz

DINAH'S BARBECUE.

John W. Boone.



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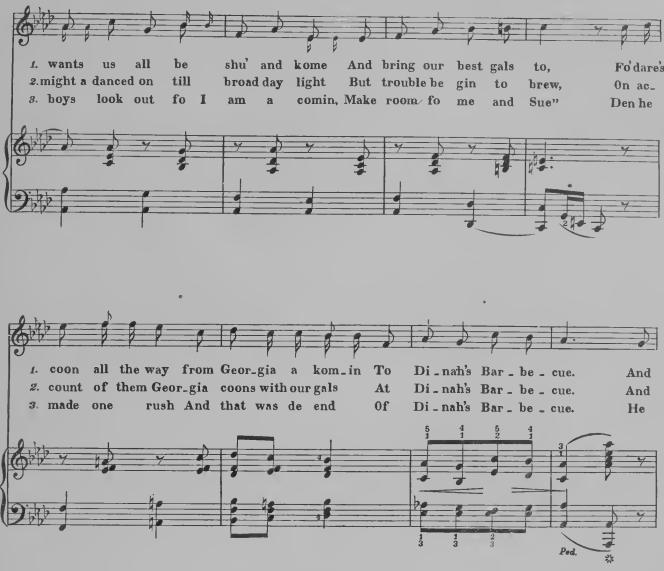
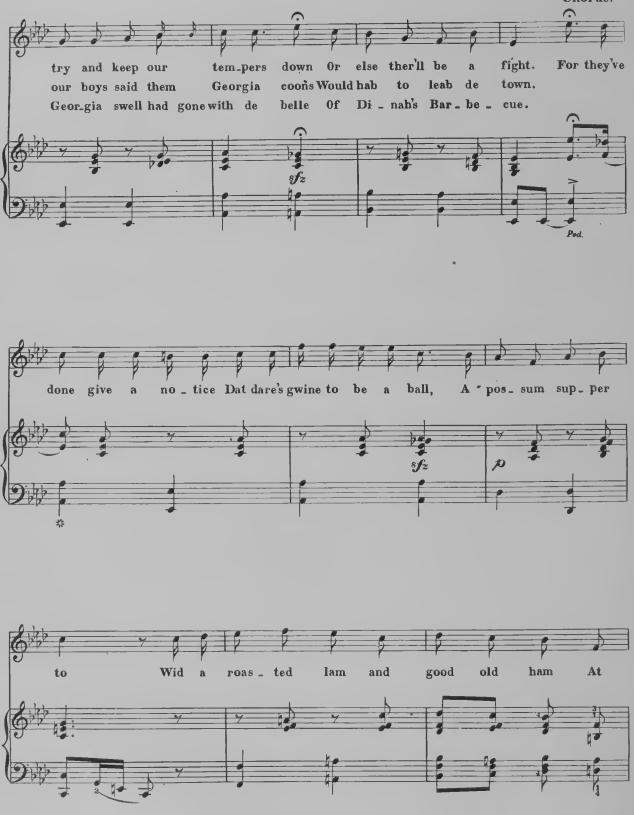
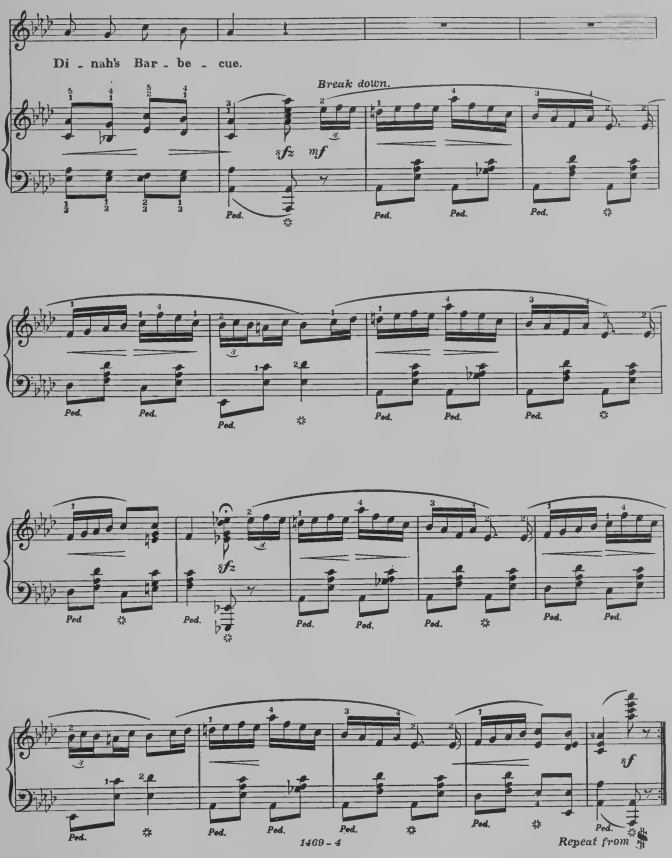

1. wants us all be shu' and kome And bring our best gals to, Fo'dare's
2. might a danced on till broad day light But trouble be gin to brew, On ac-
3. boys look out fo I am a comin, Make room fo me and Sue" Den he
1. coon all the way from Geor-gia a kom-in To Di-nah's Bar-be-cue. And
2. count of them Geor-gia coons with our gals At Di-nah's Bar-be-cue. And
3. made one rush And that was de end Of Di-nah's Bar-be-cue. He
Ped.
1. right dar boys we must all be found To ce-le-brate dis night; But
2. Di-nah saw what de trouble was a-bout And tried to keep it down, But
3. left our boys A look-in af-ter dem But what else could dey do. The


Chorus.
try and keep our tem-pers down Or else ther'll be a fight. For they've
our boys said them Georgia coons Would hab to leab de town.
Geor-gia swell had gone with de belle Of Di-nah's Bar-be-cue.
sfz
Ped.
done give a no-tice Dat dare's gwine to be a ball, A-pos-sum sup-per
sfz
p
to Wid a roas-ted lam and good old ham At


Di - nah's Bar - be - cue.
Break down.
sfz
mf
Ped.
sf
Repeat from

We Meet Above

(AUF WIEDERSEHN)

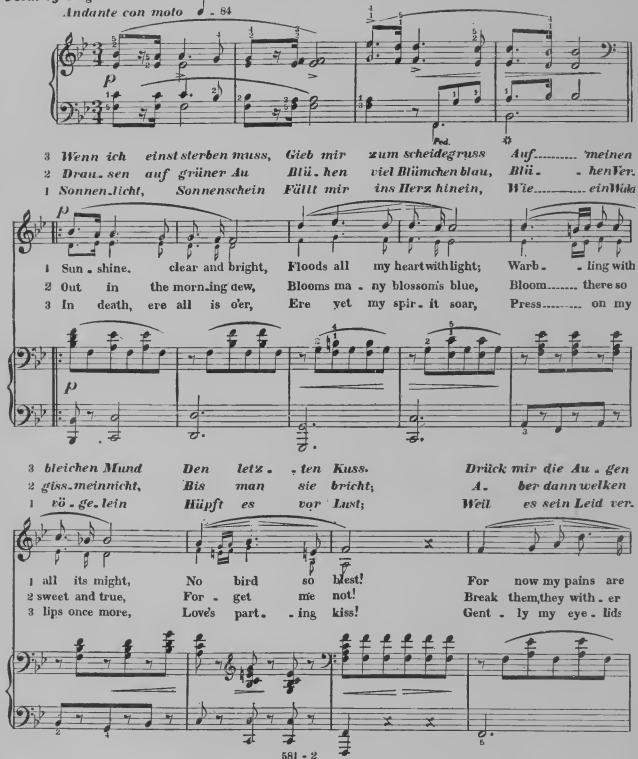
Revised Edition by the Author

Poem by August Becker.

(As a Duett ad lib.)

Music by Louis Liebe.

Andante con moto ♩ = 84



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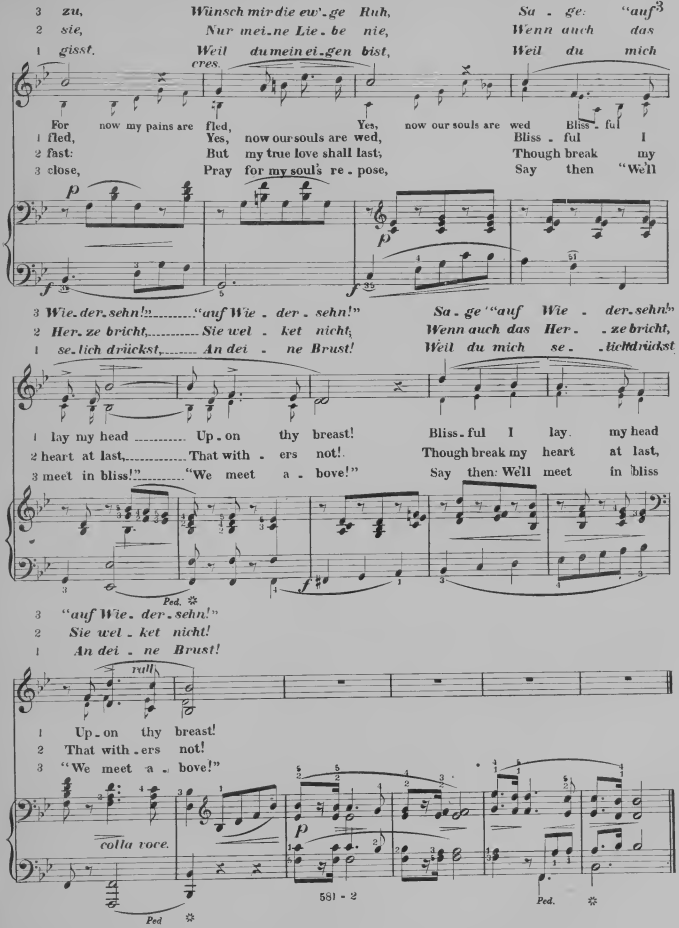
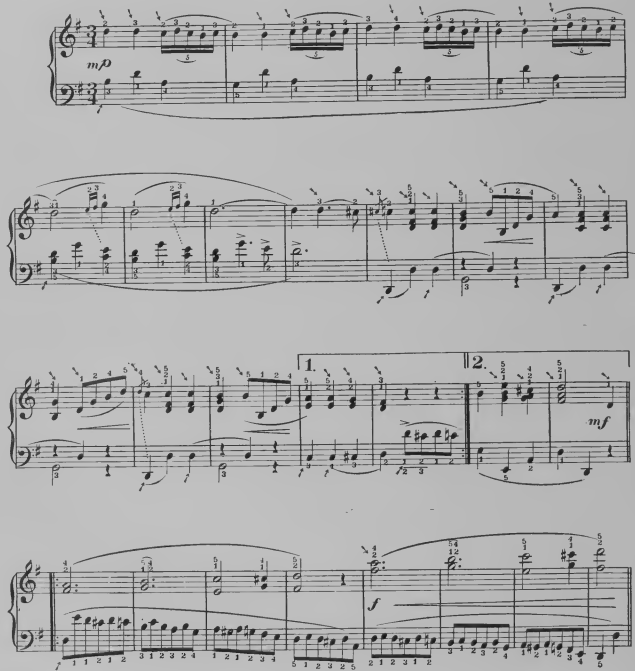

3 zu, Wünsch mir die ew'-ge Ruh, Sa-ge: "auf
2 sie, Nur mei-ne Lie-be nie, Wenn auch das
1 gisst. Weil du mein ei-gen bist, Weil du mich
cres.
For now my pains are fled, Yes, now our souls are wed Bliss-ful
1 fled, Yes, now our souls are wed, Bliss-ful I
2 fast: But my true love shall last, Though break my
3 close, Pray for my soul's re-pose, Say then "We'll
3 Wie-der-sehn!" "auf Wie-der-sehn!" Sa-ge "auf Wie-der-sehn"
2 Her-ze bricht, Sie wei-ket nicht, Wenn auch das Her-ze bricht,
1 se-lich drückst, An dei-ne Brust! Weil du mich se-lich drückst
1 lay my head Up-on thy breast! Bliss-ful I lay my head
2 heart at last, That with-ers not! Though break my heart at last,
3 meet in bliss!" "We meet a-bove!" Say then: We'll meet in bliss
Ped.
3 "auf Wie-der-sehn!"
2 Sie wei-ket nicht!
1 An dei-ne Brust!
rall.
1 Up-on thy breast!
2 That with-ers not!
3 "We meet a-bove!"
colla voce.
Ped
Ped.

MENUET.

Notes marked with an arrow must be struck from the wrist.

J. J. Paderewski Op. 14.

Allegretto. ♩ = 138.



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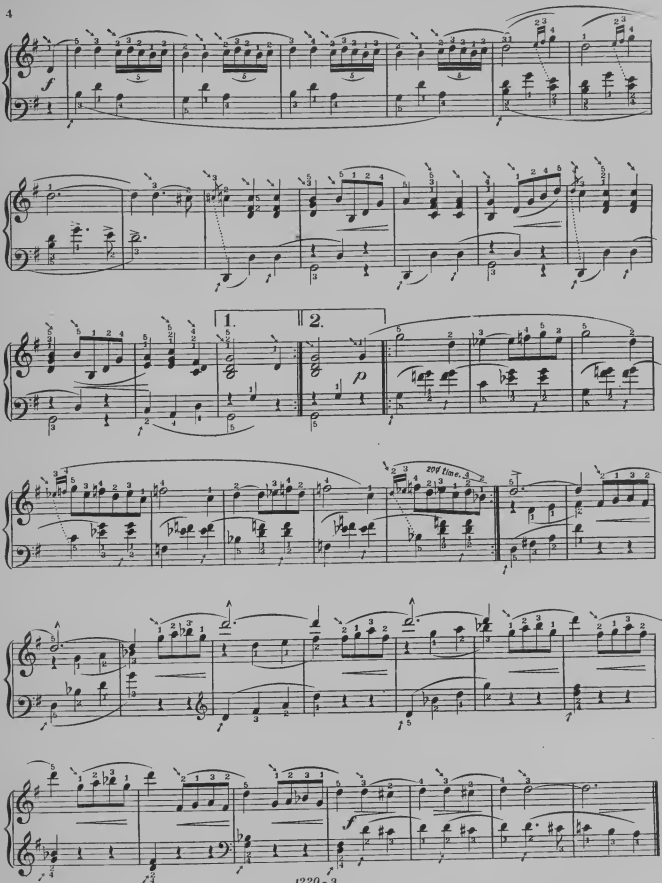
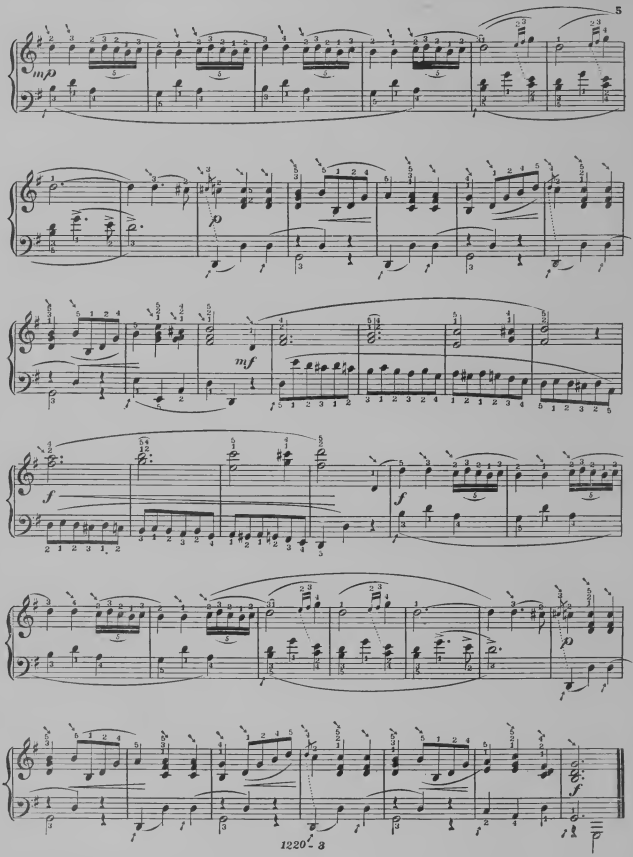

1.
2.
2nd time.



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AT THE OLD PIANO.

Discordant are thy tones, old friend,
And little's left of thee to please;
But as I, sadly dreaming, bend
Above thy faded yellow keys,
I love thee so, I love thee so
For the fingers frail you used to know
In the golden days of long ago.

Old friend, I softly hum to thee
An old, sweet, memory haunting strain'
Does this long silent melody
Bring back to *thee* her voice again?
I love thee so, I love thee so
For the angel voice you used to know
In the happy days of long ago.

The shadows creep from key to key
And silence fills the fading light;
So silence soon must come to me.
Ah, well, good night, old friend, good night'
I love thee so, I love thee so
For the perfect love we used to know
In the memory days of long ago.—*Anon.*

MASCAGNI'S EARLY DAYS.

The History of the Famous Author of "Cavalleria Rusticana."

Before the "Cavalleria Rusticana" no one had ever heard of Mascagni outside of the circle of his personal friends, but here is an outline of his history, says a writer in the *New England Magazine* for May. He was born the 7th of December, 1863, at Leghorn, as it is generally said—as it was told me by a resident of Leghorn, *not* in the city but at Antignano, an outlying village two miles down the coast. His family belonged to the humbler class. One of his companions who grew up with him at Leghorn says he was a happy, good natured sort of a boy, but careless and with very little persistence at anything except music. He had shown the ruling tendency of his nature by composing some pieces before he was ten years old.

A national exposition took place in Milan in 1881, when he was seventeen, and Mascagni contributed to its musical department a two-act opera or cantata, which secured him an "honorable mention." Very soon afterward a gentleman of Leghorn, the Conte Florestano de Larderel, interested himself in Mascagni and sent him to the Milan conservatory, where he remained for two years, but did not finish the regular course. He closed his books and yielded to the temptation of following the fortunes of a traveling opera company. The company came to dissolution at Bologna in 1885, and he returned for a while to Leghorn, the same vivacious spirit, but shabbily dressed; enthusiastic and still hopeful of his future, but in a state of semi vagabondage.

After other wanderings he brought up sometime in 1887 at Cerignola, a place which no one out of Italy would ever be likely to hear of except for Mascagni, where he became the director of the municipal band on a salary of one hundred lire a month. The problem had become more serious because he had married there. With his wife and child he lived in two rooms, and managed to get on as best he could, and there he composed the "Cavalleria Rusticana," without even a piano to help him because he was too poor to have one.

CHAMBER MUSIC.

Music, like literature, has grades and degrees. There are books and books, so there are concerts and concerts. Music is as universal as the atmosphere, and therefore with impartial generosity meets every taste, from that which demands the mawkish sweetness of the last popular ballad up to that which finds no happiness save in the intricate and recondite imaginings of great genius. The ballad concert, or the popular open air concert of reed bands, may be said to be the first rung of the ladder, while the symphony and quartet concerts come at the very top. Even the symphony concert appeals to a larger and more miscellaneous public than the strictly constructed chamber concert. The gorgeous variety of the orchestral tone, the enormous facility for varied rhythmical treatment, enables the composer to so dispose his ideas and so unfold them as to entertain, in some measure at least, every one who is in any true sense musical; but when it comes to a matter of the string quartet it is at once the highest and most abstruse musical enjoyment. The string quartet is universally admitted to be the *ne plus ultra*, the very ideal, of pure, abstract musical thought. In the first place it has unity, because the four instruments are of the same species and produce tone of the same quality. In the next place it has variety, because of the great compass and the possibility of four distinct rhythms at one time in all possible kaleidoscopic imitations and permutations. In the third place the string quartet is particularly beautiful because of the special and almost inexhaustible effects possible to extract from strings agitated by the resined bow. In the fourth place the compass of the instruments is so wide and their gamut so perfect that every conceivable form and development of harmony can be drawn out by the composer as from a well of crystal water unfathomably deep yet near to the surface. In the fifth place that beautiful relativity of the voice which makes a complex piece of music resemble a painting can be represented by the string quartet, though within a narrow compass, quite as perfectly as by the orchestra, and perhaps with still more fluency and fluid ease. All these considerations render quartet music of the highest intrinsic beauty, and therefore the most satisfying to the purest musical intelligence. Some of the greatest men of genius in the world have lavished their best powers upon this form. For instance, Mendelssohn, Schubert, Dvorak, Grieg, Brahms, and above all and beyond all the immortal three of Vienna—Haydn, the father of the quartet symphony, Mozart, the perfect, the beautiful, and Beethoven, the sublime, the human.—*Ex.*

THE TOUCH OF ART.

Sometimes the day is dark, and all goes wrong,
And clouds hang dull and heavy o'er the land,
While lonesome longings lie about the heart.

Then, by and by, they shape themselves to song
And chords, awakened by the master's hand,
Soothe other souls to peace—and this is art.

At the fifth annual American Composers' Concert, under the auspices of the American Conservatory, at Chickering Hall, Chicago, was presented E. R. Kroeger's quartet in D minor (MSS.). 1, Maestoso, allegro; 2, Scherzo, allegro; 3, Romanza, moderato; 4, Finale, allegro assai.

The Rubber Pedal Cover.—[illegible] page 44 illustrates one of the most useful little inventions of this inventive age. It consists of a rubber cover, warranted to fit any piano pedal. Paderewski has said of it: "It is the only possible improvement in that most perfect of instruments—the piano."

All pianists realize that one of the most difficult ideas for the pupil to grasp, is the proper management of the pedals. They should be used for accent and expression, with the same facility as though they were controlled with another pair of hands; but because of the metal pedal having a hard, unyielding, slippery surface, the pupil fears to take his foot off, on account of the uncertainty of catching it again when wanted, and usually goes to the ridiculous extreme of holding the loud or soft pedal (as the case may be), throughout the entire performance, a thing no finished pianist would tolerate.

Paderewski attributes his peculiar singing tone to his remarkable pedaling.

It is almost impossible to use the metal pedal freely, without the foot making a tapping sound; so pronounced is this disagreeable noise made by some of our best pianists, notably Rubenstein, Rosenthal, and others, that it mars the pleasure of listening to those great artists.

Granted, that it is possible to acquire, after years of study, a free use of the metal pedal without noise, all pianists will agree that it requires a certain amount of care and thought that were much better expended intellectually, than striving to overcome a mechanical difficulty. It also enables the performer to obtain sympathetic control of pedal and prevents the jar and strain on nervous system. Musicians, as a rule, are a sensitive, nervous and high strung class. The following autographic letter was received by the inventor from Paderewski:

NEW YORK, May 8th, 1893.

M. V. WILDE,

Dear Madame: I take much pleasure in recommending your excellent invention, "The Rubber Pedal Cover." I have examined and tried it and find that it answers all purposes for which it is intended. It is a great acquisition to the piano, and no student of the piano should be without the same.

Hoping you will receive all the success the invention justly entitles you to, I remain, madame,

Yours truly, I. J. PADEREWSKI.

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We recommend the following duets to teachers and institutions; they are at once ambitious and beautiful, and very effective: Grade 2, "First Ride," rondo, Sidus; "My Regiment," march, Anschuetz; price, 60 cents each. Grade 3, "Zeta Phi March," Hickock; "Happy Birdlings," rondo, Sidus; price, 60 cents each. Grade 4, "Gem of Columbia," galop, Siebert; "Daisies on the Meadow," waltz, Paul; "Jolly Blacksmiths," caprice, Paul; price, $1.00 each. Grade 5, "Butterfly Galop," Melnotte; Price, $1.25. "On Blooming Meadows," waltz, Rive King; price $1.50. Written expressly for, and played by, Theodore Thomas' Grand Orchestra at his concerts.

Operatic Fantasia, Grand Potpouri No. 1, Epstein. Introducing themes from Bellini's "Norma and Sonnambula," Offenbach's "Barbe Bleue," Flotow's "Stradella," Wagner's "Tannhauser March," Suppe's "Blandittenstreiche," and Boscowitz's "Torchlight March." Grade 6, International Fantasia, Grand Potpouri No. 2, Epstein. Introducing Miserere, from Verdi's "Il Trovatore;" Valse from Gounod's "Faust;" Airs from Offenbach's "Grande Duchesse;" Airs from Suppe's "Pique Dame;" "Star Spangled Banner;" "God Save the Queen;" and "Yankee Doodle" with Variations.

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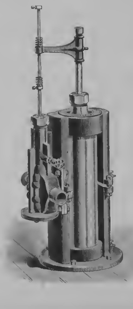

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